

Amateur CINE WORLD



AUGUST 1951

ONE SHILLING



GEVAERT CINE SERVICE

Owing to the greatly increased sale
of Gevaert Reversal Cine Films,
Gevaert Limited regret to announce
that their laboratory is unable to
undertake the processing of other
makes of film until further notice.

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WALLACE HEATON Ltd

127, NEW BOND STREET, LONDON, W.1

SECONDHAND CINE CAMERAS

8mm.		
Agfa Movex, f/2.8	£17	10 0
Kodak 8/20, f/3.5	£20	0 0
Keystone K.8, f/3.5	£22	10 0
Keystone K.8, f/2.7	£28	0 0
Cinemaster II, f/2.5	£32	10 0
Agfa Movex with meter	£35	0 0

Bell & Howell, f/3.5	£35	0 0
Keystone f/1.9 and telephoto	£37	10 0

Revere Ranger, f/2.5	£37	10 0
Filmo 134C, f/2.5	£38	0 0
Kodak 55 and case	£42	10 0
Dekko 110, f/1.9	£45	0 0
Revere 88, f/1.5	£48	0 0
Emel turret, f/1.9	£52	0 0
Revere 70, f/2.9	£50	0 0
Kodak 60, f/1.9 and telephoto	£60	0 0

Kodak Magazine, f/1.9	£65	0 0
Magazine Kodak, f/1.9, wide angle, telephoto and case	£110	0 0

Paillard H.8, f/1.9, two telephoto lenses, case	£120	0 0
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9.5mm.		
Coronet, f/3.9	£6	10 0
Pathe Lux, f/3.5	£10	10 0
Pathe Lux, f/2.5	£12	12 0
Dekko, f/2.5	£12	12 0
Pathe H, f/2.5	£17	10 0
Dekko, f/3.5 and telephoto	£20	0 0
Dekko, f/1.9	£20	0 0
Pathe H, f/1.9	£24	0 0

16mm.		
Bolex, f/3.5	£17	10 0
Kodak B, f/3.5	£25	0 0
Bell & Howell 75, f/3.5	£30	0 0
Victor 3, f/3.5 and telephoto	£35	0 0
Ensign B, f/1.5	£35	0 0
Kodak BB, f/1.9	£40	0 0
Kodak B, f/1.9	£42	10 0
Siemens F, f/1.5, two telephoto lenses, cassettes and case	£65	0 0

Kodak Magazine, f/1.9	£80	0 0
Filmo Autoload, f/1.5	£95	0 0
Bell & Howell 70D, f/2.9	£95	0 0
Magazine Kodak, f/1.9 and 3in. telephoto	£110	0 0
Bell & Howell 70DA, f/1.9	£150	0 0
Filmo Automaster, turret, f/1.5, telephoto, case	£165	0 0
Paillard H16, turret, 3 lenses, case	£165	0 0

LOWEST PRICES, FINEST SELECTION

Compare our stocks of movie equipment with others in this magazine—go further than this—visit our cine showroom and see for yourself. Each camera in our very large stock has been through our own special tests. These include a picture test on cine film and are so thorough that every item is fully covered by the well known Wallace Heaton guarantee.

When you buy your movie camera from us, we offer you a large selection from which you can choose the right equipment, for your purpose at the price you want to pay. Our service also includes the easiest of easy payment schemes and, of course, we will gladly take your present equipment in part exchange on any new or secondhand item.

SECONDHAND EXPOSURE METERS

Blendux	£3	15 0
Avo	£2	10 0
Weston 819	£4	0 0
Metrovick cine model	£2	10 0
Sixtus	£5	0 0
Avo Model I	£7	10 0

SECONDHAND LENSES

Dallmeyer 2mm. f/1.5	£12	15 0
Wollensak 3in. f/4	£6	0 0
Dallmeyer 2in. f/1.9	£15	0 0
Kodak 8mm. telephoto	£22	0 0
Kodak 2in. f/3.5	£25	0 0
Cooke 6in. f/4.5	£30	0 0

PLAN FOR THE WINTER

During the winter, why not get your projector out and entertain the family with home movies. Wallace Heaton's have the largest library of films in the country. We send to all parts of the country films packed in special containers, all are ready for immediate showing.

Let us send you details of hire films in 8mm., 9.5mm. or 16mm. sound and silent, colour and black and white.

During July we are releasing our 1951/52 catalogue of 16mm. silent films. This new publication offers a new range of subjects in both the entertainment and education field. Send 1/- towards publication and postage costs.

Make plans to-day and get the best in movie films. You can reserve direct from the library at 127 New Bond Street, W.1, or any Wallace Heaton or City Sale shop.

SECONDHAND CINE PROJECTORS

8mm.		
Kodak 50R, 200 watts	£16	10 0
Kodak 50, 300 watts	£17	10 0
Agfa Movector, 200 watts	£22	10 0
Kodak 80, 300 watts	£22	10 0
Kodak 46, 200 watts	£27	10 0
Dekko 118A, 500 watts	£32	10 0
Filmo 122, 400 watts	£42	10 0

9.5mm.		
Pathoscope Ace	£4	10 0
Pathoscope H, 100 watts	£15	0 0
Pathoscope 200B	£20	0 0
Pathoscope Gem	£30	0 0
Specto E, 250 watts	£35	0 0
Eumig Super, 250 watts	£35	0 0

16mm.		
Kodak C, 100 watts	£12	0 0
Kodak B, 200 watts	£25	0 0
Bauer Pantalux	£25	0 0
Siemens Standard	£35	0 0
Kodak EE, 300 watts	£35	0 0
Zeiss, 250 watts	£35	0 0
Specto A, 100 watts	£30	0 0
Siemens Superlux	£40	0 0
Keystone, 750 watts	£40	0 0
Kodak L, 750 watts	£50	0 0
B. & H.-Gaumont 602	£70	0 0
Debie D.16, 750 watts	£75	0 0

Multi-gauge projectors

Pathoscope 9/16mm. 200B Plus	£25	0 0
Ditmar Duo 9/16mm. 250 watts	£52	10 0
Paillard Bolex G916, 500 watts	£65	0 0
Paillard Bolex G816, 500 watts	£75	0 0

Sound projectors

Autocrat I, shop-soiled, reduced from £127 10 0	£100	0 0
Victor 24, 750 watt lamp, very good condition	£97	10 0
Pathoscope 9.5mm. Pax, slightly soiled only. List £165, reduced	£125	0 0
B.T.H. 201, 750 watt lamp speaker and transformer	£145	0 0
Bell & Howell 156G, U.S.A. model 750 watts	£160	0 0
G.B.-Bell & Howell 601 in perfect condition, only 25 hours use, with covers	£186	0 0
Ampro Premier 20, new but shop-soiled, list £213, reduced to	£187	10 0
B.T.H. 301M, Mercury Vapour model, only 6 months old, list price £264	£195	0 0

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1951 RELEASES 1951

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Kay Walsh

Godfrey Tearle,
Peter Ustinov

Peter Lorre, Derek Farr, Joan Hopkins, William Hartnell, Naunton Wayne, Ronald Howard

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16mm. Ensign Silent "16"	£19 10 0
16mm. Educational Specto, 250w.	£37 10 0
16mm. Standard Specto, 100w.	£26 5 0
16mm. Dekko, 500w.	£35 10 0
8mm. Kodascope 8/45, 200w.	£26 10 0
8mm. Dekko, 500w.	£34 10 0
8mm. Standard Specto, 200w.	£31 10 0
9.5mm. Pathe Ace	£4 19 6
9.5mm. Pathe Ace and motor	£9 10 0
9.5mm. Dekko, 50w.	£14 15 0
9.5mm. Standard Specto, 100w.	£29 15 0
16mm. Victor 40 Sound	£105 0 0

Ampro Stylist 16mm. Sound Projector
 750w. lamp, 2,000ft. reel capacity, complete with transformer. £168 0 0 or H.P. terms

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5/h. 8ft. Calfix Self-erecting screen	£9 10 0
5/h. 2 1/2" f/3.1 Cooke cine lens	£4 10 0
16mm. Kodachrome "A" magazines	52/11
16mm. Gevaert neg. 32" 50ft., Oct. '50	11/-
16mm. Kodak neg. Plus X, 100ft.	34/3
16mm. Ilford neg. Pan F, 100ft.	33/-
9.5mm. Pathe 3 refills 26", 23/3 ; 32"	25/3
9.5mm. Gevaert 3 refills 26"	23/9
5/h. 16mm. Movie Paks Sound	£5 0 0

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f/2.9 lens coated ... £68 15 0

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8mm. G.I.C., f/2.5	£31 10 0
9.5mm. Pathe Motocamera, f/3.5	£10 17 6
9.5mm. Pathe H, 4 speeds, f/2.5	£22 10 0
16mm. Cine Kodak BB Junior, f/3.5	£32 10 0
16mm. Cine Kodak K, f/1.9	£72 10 0
16mm. Magazine Kodak, f/1.9	£75 0 0
16mm. 70D Bell Howell, 3 lenses, case	£225 0 0
16mm. Zeiss Movikon camera, f/1.4 Sonnar lens	£155 0 0

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8mm. Bell Howell "Sportster" camera, f/2.5	£57 18 4
8mm. Paillard Bolex, f/2.8	£59 17 6
8mm. Dekko	£45 3 0
16mm. Pathe Webbo Camera	£229 13 4
16mm. Bolex H.16, 3 lenses and case	£304 13 9
16mm. Bell & Howell Automaster I f/1.9	£175 0 0
16mm. Bell & Howell 70E, turret I f/1.5	£284 17 0
16mm. Bell & Howell Mag. Autoload, I f/1.9	£128 0 0
16mm. Keystone camera, turret for 2 lenses, I f/1.9	£110 10 0

PROJECTORS

16mm. Specto projector	£36 0 0
16mm. Dekko projector, 500w.	£48 0 0
16mm. G-Bell-Howell 613 and transformer, case	£92 10 0
16mm. G-Bell-Howell 621 sound projector	£239 0 0
16mm. G-Bell-Howell "Compact"	£212 0 0

8mm. Dekko projector, 500w.	£45 0 0
8mm. G-Bell-Howell 606, 400w. and case	£62 14 0
8mm. Paillard Bolex MR8, projector, 500w.	£68 0 0
8mm. Universal projector, 500w. and resistance	£39 10 0
9.5mm. Dekko projector, 500w.	£48 0 0

ACCESSORIES

Ensign Universal splicer	£5 5 0
G-Bell-Howell diagonal splicer	£5 5 0
Ensign popular splicer	£1 17 6
16mm. "Festival in London" Colour, 100'	£6 10 0
Weston cine meter	£9 15 0
Sixtomat Meter for cine and still	£10 10 0
8mm. film "Royal London", Colour	£2 5 0
16mm. film "Royal London", Colour, 100'	£5 10 0
16mm. film "Historic London", Colour, 100'	£5 10 0
8mm. Kodak Super X 8mm. magazine	£1 6 7
8mm. Kodak Kodachrome 8mm. magazine	£1 15 6

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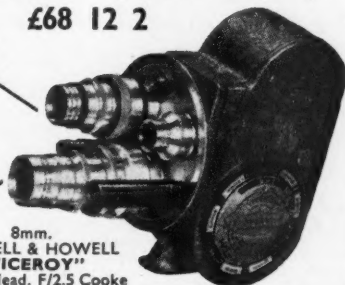
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★ New 16mm. Paillard Bolex Cine Camera, 3 lenses, I f/1.4 Switar, 16mm. Yvar f/2.8, 3" f/2.8 Yvar, and case ... £304 13 9

● £68 12 2



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Model H.16 with f/1.4 Switar lens	£206 8 0
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16mm. f/2.8 "Yvar" Wide-Angle lens	£30 3 9
75mm. f/2.8 "Yvar" Telephoto lens	£51 12 0
150mm. (6") f/4 "Yvar" Telephoto lens	£77 13 4
Eye Level Focuser	£11 7 10
Trigger Release	£8 1 2
Major De-Luxe Leather Carrying Case	£16 10 0

8mm. PAILLARD-BOLEX CAMERAS AND PROJECTORS

Model L.8 Camera with Coated f/2.5 "Yvar" Lens, 3 speeds and Purse Case	£59 17 6
M.8 R. Projector with 500 watt lamp, 20mm. Lens, 400ft. spool arms. Brilliant illumination	£68 0 0

NEW KEYSTONE CAMERAS

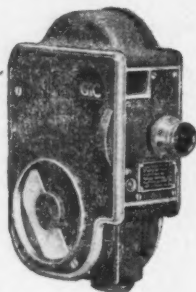
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Filmo Automaster with 3 lens turret, lin. f/1.5 coated Cooke lens, single frame device, magazine loading ...£175 10 0
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9.5mm. Pathoscope V.F. in "P" or "H" Chargers	12/2



G.B.-BELL & HOWELL 8mm. SPORTSTER CAMERAS

With f/2.5 lens, 4 speeds, single picture device, built-in Exposure Guide, case ...£57 9 3

G.B.-BELL & HOWELL 8mm. VICEROY CAMERA

With 3-lens Turret Head, 4 speeds, built-in exposure guide and viewfinder, complete with f/2.5 lens ...£68 12 4

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With f/2.5 lens, 5 speeds, very good value ...£36 18 2

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With built-in Photo-Electric Meter coupled to Iris Diaphragm, f/2.5 lens. A most advanced camera ...£76 15 3

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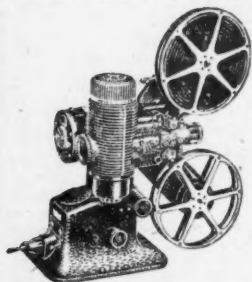


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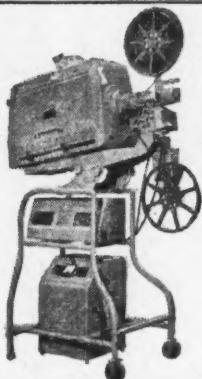
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Ideal for home use. Light and compact. Complete with Speaker. Price with 250 lamp ... £129 10 0
With 500w. lamp £134 0 0

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Marguet Tri-film Splicers £3 15 0
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Yade Animated Viewers £25 0 0
Haynor Viewers. All sizes.

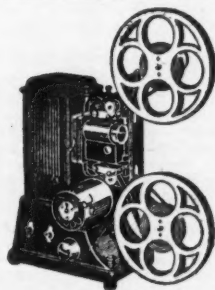
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With re-designed Soundhead for improved performance, pre-focus Exciter Lamp, Drop-in Spool Arms, etc. A first-class machine made even more efficient. Standard Model ... £239 0 0
Compact Model ... £212 0 0
(Complete with Transformer)
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USED PROJECTORS, ETC.

All guaranteed for 6 months.
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8mm. Kodascope 8-45, 200 watt Lamp. Used 3 times only ... £25 0 0
8mm. Kodascope 8-45, 200 watt lamp ... £22 10 0
8mm. Specto, 200 watts. As new ... £32 0 0
16mm. Siemens Standard, 200w., case ... £38 10 0
16mm. Agfa Domestino, 100w. Snip ... £7 10 0
B.T.H. Change-over Unit for 2-Type 301 Projectors ... £14 10 0
Ampro Change-over Unit for 2 Premier 20 Projectors ... £15 15 0
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Excellent value and very efficient
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9.5mm. & 16mm. Dual Model, 250 watts ... £56 0 0

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Cine-Kodak 8-20, f/1.9, case ... £35 0 0
Cine-Kodak 8-60, f/1.9 int., case ... £42 10 0
Siemens, f/2.2 Sironar, backwind ... £27 10 0
Dekko, f/2.5 int. speeds, latest gate ... £39 10 0
B. & H. Sportster, f/2.5, speeds, case, new ... £57 18 4
Paillard, f/2.8, speeds, pouch, new ... £59 17 6

9.5mm. CINE CAMERAS

Miller, f/1.5 Dallmeyer int., speeds, case ... £18 10 0
Pathe, f/2.5, new ... £28 13 4

16mm. CINE CAMERAS

Cine-Kodak BB, f/3.5, 2 speeds, case £27 10 0
Cine-Kodak B, f/1.9, case ... £45 0 0
Cine-Kodak K, f/1.9 int., with 4 1/2" f/4.5 tele and hood, Kodachrome glass filters (type A to daylight), case ... £99 10 0
Mag. Cine-Kodak, f/1.9, speeds ... £77 10 0
Siemens B, f/2.8, speeds, 2 cassettes ... £25 0 0
Siemens C, f/1.5, speeds, 4 loaded cassettes (Kodak Super X) and 1 empty, case £45 0 0
B. & H. Filmo 121, f/1.8, 2 speeds, 5 loaded cassettes (2 Super X, 3 Kodachrome) and 1 empty, case ... £32 10 0
Pathe Super, f/1.9 and 75mm. f/3.5, speeds, focus on film, new ... £229 6 8
Paillard H.16, body only, new (lenses as req.) ... £146 4 0
Paillard H.16, f/1.4 Switar, 16mm. f/2.8 Yvar and 75mm. f/2.8 Yvar, new ... £288 3 9

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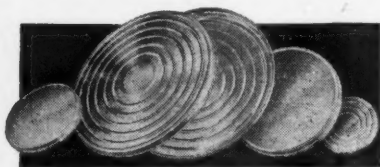
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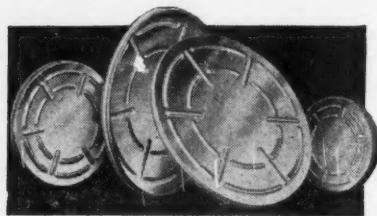
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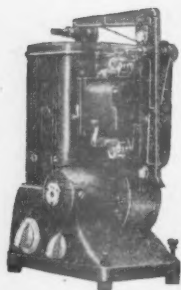
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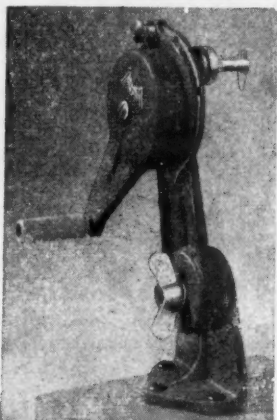
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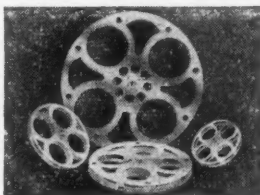
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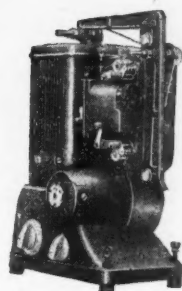
SPECTO PROJECTOR

This latest 500 watt model is the finest value obtainable in Silent Projectors

- Really well constructed and of attractive appearance
- Suitable for use on A.C. or D.C. supply 200/250 volts.
- No external resistance at transformer necessary.
- Coated lens gives brilliant picture.
- Picture rock steady.
- 800" spool arms.
- Special wiring switch ensures gradual heating of lamp prior to full light, thus adding much longer life to lamp.

Available in :

8mm.	£39 15 0
9.5 & 16mm.	£48 10 0
Dual 9.5 & 16mm.	£56 0 0



Further details on request.

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1. Accuracy guaranteed by use of honeycomb device which ensures that acceptance of light corresponds to that of your Camera.
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AN OUTSTANDING OFFER OF USED 16mm. SOUND PROJECTORS

All have been considerably reduced in price in order to effect a quick sale and each one has been carefully overhauled and is therefore in perfect condition.

G.B. L516 Sound Projector, with 500 watt lamp, speaker and transformer ... £85 0 0

Marshall Bell-Howell Model B. In good condition, 750 watt lamp, complete with speaker and transformer ... £45 0 0

Bell & Howell 138J Filmosound, complete with speaker and transformer ... £125 0 0

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Ampro Premier 20, complete with speaker and transformer ... £135 0 0

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Amprosound projector Model N, 750 watt lamps, complete with Speaker and Transformer ... £85 0 0

P.J. Non-stop system, complete with stand motorised unit and extra 3,000' spools £25 0 0

For details of bargain 16mm. Silent projectors and cameras, see Miscellaneous columns at the end of this magazine.

Also available for quick sale—a limited number of NEW G.B.-Bell Howell 621 Sound Projectors at the old price of £239.

SERVICE WITH SATISFACTION

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 Paillard Bolex L.8, f/2.8 Yvar coated focusing lens, variable speeds, continuous run, case ... £59 17 6
 Keystone 8mm. K36, f/2.5 coated, variable speeds ... £41 7 8
 G.I.C. 8mm., f/2.5 Berthiot Cinar lens, single speed ... £39 19 1
 Miller 8mm., f/1.9 focusing lens, variable speeds ... £42 12 10
 Miller 8mm. as above, S/H but mint ... £36 0 0
 Pathe 'H' Motocamera, f/2.5 lens, single speed ... £28 13 4
 Kodak 8mm., f/2.7 lens, single speed S/H, in case ... £24 0 0
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 Zeiss 16mm. Silent Projector, 100 watt lamp, motor drive, case, resistance ... £12
 Bolex D.A. 9.5/16mm. Projector, 400 watt lamp, resistance, case ... £40
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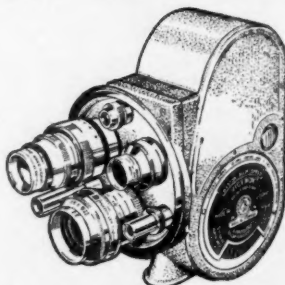
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... but once a year

Summer, like Christmas, is here only once during the twelve months ... but our stocks cover your requirements all the year round.

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KODAK .G.I.C. . DEKKO . PATHE**

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Quality aluminium film containers, 9.5mm. and 16mm. in art colours (silver, blue, green, gold or red) each 4/9
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AGFA Super Movector 16mm.

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ROSS Standard Epidiascope (list £82)

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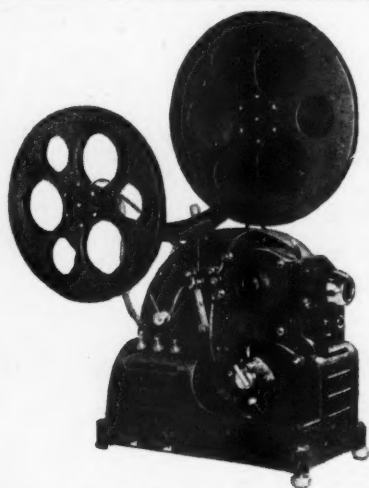
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A New and Revolutionary Home Cinema for 1st Class reproduction for every occasion

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Perfectly balanced amplifier with separate switch and
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The Complete Projector and Loud Speaker contained
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Complete in case

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Webster Wire Record-
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Resistance, Case, V.G. cond. ... **£52 10 0**

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9.5mm. New "M" Films, 25/- reel
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SH 16mm. Silent Films, Approx. 230ft.
"Goldilocks," "Dolly Doings," "Jimmy & Jams," 30/- each.
Approx. 400ft. "Soap," "Reforestation of Waste Lands" and "Volcanoes" 40/- each.
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In black and white, or colour, in 8mm. or 16mm.
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9.5mm. Dekko, latest metal body, f/1.9 Ross lens	£26 0 0

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16mm. Bolex H16, turret head, 5 spds., f/1.5	£186 0 0
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8mm. G.I.C. f/2.5 Berthiot lens	£39 19 1
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TOTAL				

Interest as above will be added to total and payments spread over 6, 12, 18 or 24 months in equal monthly sums.

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(IN BLOCK LETTERS)

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(As Deposit) ACW8/51

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CINE APPARATUS, 1951.

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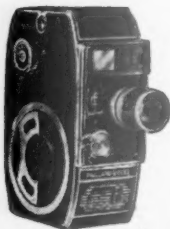
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EASY PAYMENTS

Easy Payments are available on any item costing £10 or more, and a minimum deposit of 25 per cent. is your only initial outlay. Payment of the balance may be arranged over various periods to suit your convenience. Here are two examples of our terms:—

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8mm. Kodascope "Eight-46" is priced £33 0 0 new. Our terms are Deposit of £8 5 3, with 6 monthly payments of £4 6 7 each.



PAILLARD

BOLEX

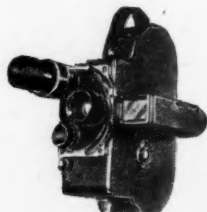
L8

Paillard-Bolex Cine Cameras and a full range of Accessories are always in stock at this address.

PAILLARD

BOLEX

H16



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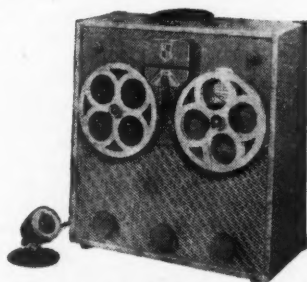
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ENTIRELY ON YOUR OWN

At this time of the year a substantial part of the contents of our always bulky postbag consists of S.O.S. requests for ideas for holiday films. At this time of year? Well, you know how it is. When you fix up your holiday in the winter or spring you think happily and casually of the form your film will take; but there's no great hurry, for the holiday is many months ahead. Then, suddenly, you find your holiday begins next week.

If you are a very conscientious movie maker, however, there will have been nothing sudden about the arrival of the holiday. The thought of the film you are to make will have nagged you off and on for months. You will have used up many sheets of paper on the abortive beginnings of treatments, but ideas still elude you. "I really have tried," writes one reader, "but I'm stumped. Unless you can suggest something it will have to be the familiar diary theme after all." The day-to-day chronicle can be perfectly satisfactory, and certainly it is the easiest approach for the beginner, but when you've been making holiday films for years the need for a new angle does make itself felt.

And, like any other film, the diary film has its problems. "They have given me much worry over continuity," another correspondent tells us. "In order to link up my shots of places visited I have either taken much footage, uninteresting in itself, making the film drag and costing much cash, or I have had to make an excessive number of titles and maps. After one or two showings I have eliminated this boring material and am left with a disconnected series of snapshots." Self-criticism is a rare virtue in amateur film production; acting on it is rarer still. But hasn't our correspondent made heavy going of his continuity if he finds that, after all, it has not served its purpose? Continuity is merely progression, the links that bind shot and sequence together.

But one entirely understands his difficulty because, having neither wife nor family he can 'organise', he must always be searching for those elusive links, and it is therefore not surprising that to him they should assume a disproportionate importance. This year he is to go on a walking holiday in North Wales, staying at a guest house with a party of people he has not met before. "Excursions are arranged and I cannot interfere with the leaders' plans but must film as I go."

A film of this sort of holiday is a difficult assignment. How can you weld a party into a coherent whole if there is no chance of planning in advance? The simplest way is perhaps to treat it collectively, spicing the film with shots of individuals.

It could begin like this: Sub-title: *Some people like travelling this way*—a few quickly cut shots of trains from contrasting angles—and this—cars, motor coaches—anything on wheels, in fact—cycles, tandems, tricycles, child on fairy cycle or in soap box car—but the best way of getting to (any beauty spot in your itinerary) is the oldest way—shots of feet plodding along.

Enlarge the angle of view to include a number of walkers. Keep them prominently in the scene as you detail shots of the place. Note that we have got right to the meat of the sandwich at once. These introductory shots have led up to a series of scenes that might well be taken many days after you arrive. We have abandoned the idea of a day-to-day diary, but at the same time this is primarily a holiday film so it should not be too general in theme.

After this first sequence, therefore, we could have another sub-title: *The folk at (guest house) really like walking*—close-up of hands clutching aching bare feet—C.U. of the slightly anguished expression of the owner of the feet—cut to several exterior shots of the place—C.U.: well shod feet coming out of front door—C.U.: powdered socks being put on feet seen earlier—feet that came out of door meet other feet; they stop, tap idly, indicating conversation—M.C.U.: people looking at map; map is drawn up to act as wipe—L.M.S. of party in middle distance—selected shots on way to, and at, place to be visited.

If you rely on wheels to get you there, you can be unlucky—one or two shots of motorist changing wheel or cyclist mending puncture—but your feet never let you down—C.U.: foot slipping—M.C.S.: walker sits down with a bump. He looks around a little crestfallen. Cut to shots of the party in quite another location. And so it goes on, the impersonal theme of walking being illustrated by shots of places and people, with lightly humorous sub-titles to weld them together. In this way you are relieved of the necessity of featuring people you do not really know; they act as little more than continuity links.



"To gain breathing space I recommended the children to consume candy floss, that extraordinary confection that you'd think would keep a child busy for hours."

FILMING THE FESTIVAL FUN

If you are travelling any distance and haven't the opportunity of making several visits, you'll be in the same predicament as I was—the all too familiar predicament of having to plan your film with only a hazy idea of what you will encounter. Perhaps "hazy" is not the right word, for I'd already read and benefited by the excellent article by D. W. Samuelson in the May issue of *A.C.W.* But there's nothing like seeing for yourself and really *knowing* what to expect. My excuse for writing about my own unplanned film is the hope that other amateurs may profit by my experience.

We—that is, the two children and myself—arrived at the Festival Fun Fair before the gates opened at 10.30 a.m., and joined the not inconsiderable queue. The children needed no encouragement to fall in with Dad's idea of getting there early. I wanted to have plenty of time to shoot some introductory shots. But on the way to Battersea I changed my mind. Why use up stock on the queue and the exterior features of the Fair when there would be so much to film inside?

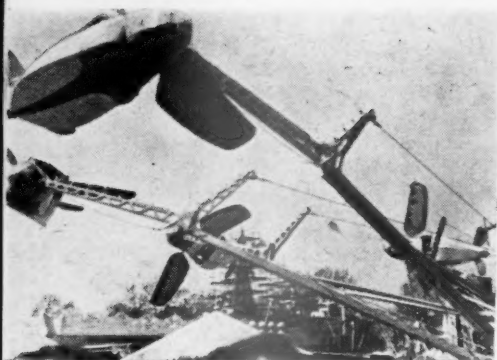
Still, a shot of the queue would make a

nice opening. Obvious and hackneyed, though? Well, yes. But what about a shot of it from *within* the grounds? That's a smart one for you! It would still do its job as opener while establishing the location without the need for stock-consuming preamble. A good vantage point would be needed. Trying rather ineffectively to curb the kids' impatience I scouted around.

There was the top of the mat slide, the top of the Big Dipper and the Wall of Death



By GEORGE S. WESTON



platform. I chose Death. It was easy to see the gate from the platform and the crowds coming in. But I had to wait some time because after the opening rush, which I missed (being in it), there was only a steady trickle of people. Also, I had to wait for the sun to go in. That sounds odd, but it was behind the subject and would have made everything appear as a silhouette.

I got the shot at last. I couldn't resist a pan, following the people and showing several of the attractions in the background; but I ended it on a point of definite interest: the Big Dipper. Then we walked over to this fearsome thing and took a closer view of it. Ought to have some shots taken from the Dipper. We went aboard, the children palpitating with excitement, myself also palpitating slightly but through anxious foreboding, the camera (slung round my neck) held nervously at the ready.

A Trip on the Big Dipper

The plunge isn't vertical, but you leave your seat. The camera swayed on its strap as I zoomed up and down, one arm round each infant (both of whom were holding tight to the rail), my feet in a spreadeagle wedge against the front of the car. Filming with a hand-held camera seemed to be beyond what the human frame could stand.

However, the kids insisted on a second trip (first round costs 1s. 6d., subsequent ones, 1s.) so I insisted that they held Father with one hand and the rail with the other. And so I got my shots—thrilling stuff. If you want the same sort of thing, get a front seat. Back a bit means too many heads in the picture, particularly since it is difficult to follow the breathless scene in the viewfinder.

"I took more shots in the boating pool than I ought to have done, but I kept continuity and pictorial composition in mind."



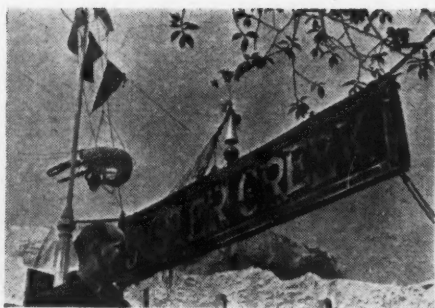
"From the revolving of the jet planes I thought it would be a good idea to follow with shots of folk on the Roto but I had to be content with a shot of the sign, for the lighting inside threatened under-exposure."

I wished afterwards that I'd taken a third trip (the children were game) and sat in the front seat facing the folk in the seats behind. I should have been able to secure some good cut-in shots of their reactions.

It would also have been worthwhile sporting another 2s. to have taken one or two shots of the children trotting up and clambering into the car, these shots to have followed the establishing shots of the Dipper. As it is, in the film we see the Dipper and then, presto! we are careering up and down it. Were I able to use a tape commentary the suddenness of the transition wouldn't matter very much—it seems to me that in a sound film the continuity does not need to be nearly so precise as in a silent one—for it would be quite easy to bridge it orally.

For example, while the establishing shots of the Dipper were on the screen the commentator could be saying: "How about a trip? Come on, be a sport! What! Do I have to . . . (cut to travelling shots) . . ."





"The situation was saved by a number of quickly cut shots from contrasting angles of different signs and folk studying them. That would give me a kind of medley; but I wished I had shot them altogether for then there would have been no difficulty about remembering them and I should have been able to contrast the angles more effectively."

drag you on? Whoops! Hold tight!" Or, "I think we'll give the Dipper a miss. Only just had breakfast". Cut to travelling shots. "Hey! let me out of this!"

However, I did remember that I ought to have movement in the shots following the Dipper ones, so after my stomach had settled back into its usual place, I filmed the Jet Planes coming round in their circuit and turning upside down. The first shot shows a plane diving towards the camera and turning away overhead. The next shows the same thing, but more distantly, the Dipper in the background.

From the revolving of the planes I thought it would be good to follow with shots of folk on the new sensation, the Roto, a revolving cylinder which as it spins pins the occupants to its sides in the most grotesque and unbecoming attitudes. To my great disappointment I had to write it off because it was completely enclosed and I didn't want to risk excessive variations in density through the alternation of indoor and outdoor shots. Anyway, I didn't think I'd get much of a result with the doubtful lighting. (Probably needless to add, I hadn't got an exposure meter.)

Sign Medley

Still, I filmed the gigantic sign and then the crowds looking up at it. Even as I shot I realised that to include the notice but not what it described would be rather tame. Yet there I was, shooting away. But wait a minute! The situation could be saved by a number of quickly cut shots from contrasting angles of different signs and folk studying them. That would give me a kind of medley.

I didn't immediately start on a round of the notices but filmed them at intervals as occasion and inclination offered, but I wished now I'd shot them altogether because

there would have been no difficulty about remembering the angles at which I took them and I should have been able to contrast them more effectively.

Had I the patience, the time and the stock I should probably have made a better film, but I hadn't these things and I did have the children. I was there to give them a day at the Fair as well as make a film—and excited youngsters are not amenable to a cameraman's instructions. To gain breathing space I recommended them to consume candy floss, that extraordinary confection that you'd think would keep any child busy for hours but which they always seem to polish off in minutes.

Filming the Sideshows

As they bored their way through it they gazed with steady intensity at everything going on around them, so it was simple to film them (the candy floss took their mind off the camera) and the simpler sideshows such as darts, hoop-la and toddlers' roundabouts at which they might be presumed to be looking. Some of the sideshow shots are just record ones, standing on their own, as it were, but it occurred to me that I ought to present at least one sideshow in some detail.

So I followed the usual routine: medium long shot to establish the location, close medium shot of someone stopping to look, move in to show him trying his luck, hands manipulating rings, the stall-holder gazing with benevolent interest, spectator intent on the whole business.

That's how it ought to be, but it isn't what I got. For much of this sort of thing you do need co-operation from the "players"—and I get horribly embarrassed at asking people to help (hurry up with that badge, A.C.W. I). I did secure the establishing shot and one of a man stopping to look and then turning to



"From the boating pool to liquid in a glass—one of my continuity links."

the stall, but I didn't like to follow him too closely. By the time I'd nervously edged my way in he'd had his three throws and was firmly resisting all blandishment to try his luck again.

I snatched two close-ups of hands in the target area and a hurried shot of a little knot of lookers-on, but as soon as they heard the camera motor they turned round and gaped, so I had to cut. The stallholder obliged by doing a little act for the camera in medium close-up. I'd begun the shot as he was beseeching the passers-by to stop and have a go, but directly he caught sight of me he turned round and faced me and started over-acting.

I suppose it was nice of him (doubtless he mistook me for a professional newsreel man or Carol Reed's uncle) and the result is quite effective on the screen. The over-acting doesn't seem to matter, probably because fairground barkers habitually over-act, anyway.

At the Boating Pool

I acknowledged his co-operation with hysterical cordiality and shuffled off. My next shot was of the entrancing ship's superstructure by the boating pool, part of the stall in the foreground. The legend, "Speedboats", on the side of the "vessel" is well in the picture. I was then all set for a sequence in and around the pool.

First I filmed the children getting in their boat (two shots). Then I took a snatch shot of the head waterman—a gentleman resplendent in nautical (distinctly Naval, in fact) uniform—to act as a time lapse between the kids embarking and snorting flat out round the pool. In this last shot there are some folk in the foreground drinking tea. The shot opens with the boat coming in from the left. I swung the camera to keep it in the picture until the foreground was filled with the back of one of the tea-drinkers.

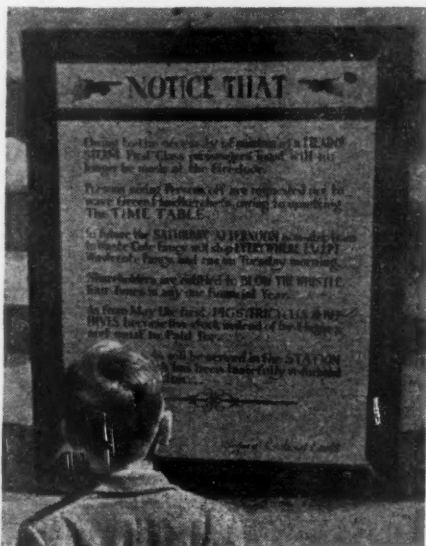
This acted—so I tell myself—as a sort of punctuation mark, making it possible for me to pick up the boat in quite another part of the pool without any noticeable gap in continuity. I took more shots of this speedboating than I ought to have done because (1) it fascinated me, and (2) the kids looked so happy.

I knew they'd be clamouring for a drink after, which gave me an idea for a link for the next sequence. I took a shot of an empty boat, then one of the water—just water, nothing on it. Then the three of us repaired to a refreshment kiosk, and I filmed in close-up Peter pouring a liquid into a glass. It wasn't water, but it was certainly liquid. Then followed a shot of the two children drinking.

As I ground away on them I was delighted to note that Valerie spontaneously called her brother's attention to something, both looking up and out of the picture expectantly. Had I asked them to act this little bit of business they would have been wooden and self-conscious.

Well, of course, any scene could now happily follow. What should it be? Best leave it to the children. Where should we go next? Right, the Far Tottering and Oyster Creek Railway it should be. I was rather disappointed with it—it photographs better than it looks—but the children were

(Continued on page 372)



"In the Emmet railway sequence I took a shot of the notice board which gives injunctions to passengers, with the children in the foreground reading it."

I CHOSE 8mm. BECAUSE . . .

A few months ago we concluded a series of articles designed to show how to get the best out of 9.5mm. Here is the first instalment of its counterpart for the 8mm. user—published in response to many requests.

By J. D. R. CARTER

For a long time I was doubtful about 8mm. Then a friend asked me to film his wedding with his 8mm. camera. I can truly say I was astonished, first by the length of shooting time on the little 25 ft. reel of film—it seemed to last almost for ever—and secondly by the remarkably good image quality.

I have since become a convert to 8mm., believing it to be the logical choice for truly amateur use. As I see it, its advantages and disadvantages are :

1. The cost of the equipment to give the best results is rather high.
2. The running costs, on the other hand, are quite remarkably low.
3. The quality is, in my opinion, entirely adequate for home shows, and this, after all, is the primary use of almost all amateur films.
4. Present techniques are such that 8mm. sound on film does not give acceptable sound quality, so no 8mm. sound-on-film releases are commercially available.
5. At the present time the range of library films available on 8mm. is somewhat limited, although certainly improving. The lack of 8mm. sound seems rather a limitation to the production of 8mm. library films.
6. Personal movies can be made at the lowest possible film cost.

Let us discuss some of these factors. Most people, seeing 8mm. for the first time, wonder how a film with such tiny pictures can give such remarkably good results. The answer is : by a combination of physical, mechanical, and optical excellence.

Most 8mm. in use at the present time is reversal film, which has been photographed by the user himself. In almost every case it is the original camera film, so there has been no loss of quality in printing or duplicating. The slower reversal films give quite fine grain

images, giving smooth results and good resolution of fine detail in the image. Because fineness of grain is vital for good definition, the fastest emulsions made are not available for 8mm. cameras. Present day "medium speed" films are, however, about as fast as the "high speed" films used to be, so this is scarcely any disadvantage. The resolving power of a typical medium speed reversal emulsion is quoted at about 60 lines per mm.—quite a high standard of definition.

The performance of the camera lens may reduce this figure somewhat, although there is little doubt that the very short focus 8mm. camera lenses are much easier to manufacture than the longer focus lenses required for larger film gauges. Indeed, the aberrations of the normal 8mm. camera lens, of $\frac{1}{2}$ in. or $12\frac{1}{2}$ mm. focus, may be so well corrected that the definition actually worsens as the aperture is made smaller. This is due to diffraction, which we will discuss later in this series. In general, a fairly wide aperture lens and a slower film than is usual for 16mm. give the best results on 8mm.

The standard of definition seen in a single frame of motion picture film is not, unfortunately, a reliable guide to the definition likely to be observed on projection of the whole reel. Consider one frame : its resolving power (or ability to record fine lines or detail) is limited by the structure of the image, which is made up of thousands of tiny grains of black metallic silver. On one frame the fine detail will be broken up in one way by the silver grains ; on the next frame with slightly different grain structure the image is broken up in rather a different way, causing the detail to be resolved not better, but slightly

differently. So for two or more frames the resolution of fine detail will in fact be rather better than for one single frame.

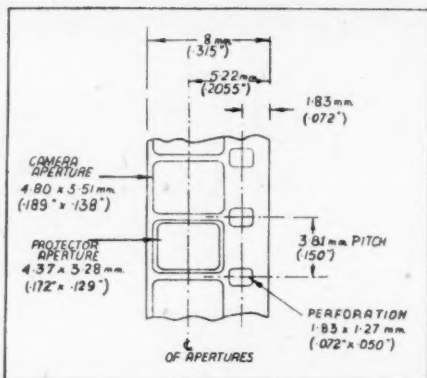
Now when you project the film at the normal silent speed of 16 frames per second, the eyes cannot act fast enough to see the detail frame by frame. Because of "persistence of vision" they perceive the additive effect of two or more frames. Hence the 'dynamic' resolution from the projected film can, in theory, be better than the 'static' resolution of a single frame.

But there is a snag! It all depends on the image of each successive frame being accurately registered with its predecessor. If it is not, the eye will "add up" the differently placed images containing fine details, and see them as more or less of a blur. In practice, therefore, the good reproduction of fine detail depends not only on the resolving power of the film and the lenses of camera and projector, but also on the ability of the equipment to locate each frame accurately in position in the gate. This applies both to the camera and the projector. Random unsteadiness in either results in the definition being impaired.

It is quite essential, therefore, that 8mm. apparatus should be capable of taking and projecting an unusually steady picture, judged by usual narrow-gauge standards. I have found a distinct difference in apparent sharpness between an 8mm. film taken and projected on poor equipment and one used on first rate equipment, even though when examined under the microscope both films appeared equally sharp.

Obviously, the steadiest images are produced by the best designed and most carefully engineered mechanisms. Indeed, to see 8mm. at its best you have to use equipment comparable in cost with the better type of 16mm. apparatus. The difference between good and the not-so-good 8mm. equipment is often only detectable by direct comparison.

Another vital factor affecting steadiness (and hence definition) is the accuracy of the perforations of the film. 8mm. is perforated several frames at each 'punch' (and not 1 frame per punch as 35mm.),



These dimensions for 8mm. films have been carefully standardised by all manufacturers.

so that any inaccuracy of the setting of the punches and dies or the stroke of the perforating machine, would have a serious effect on the steadiness of the picture. Fortunately the film stock manufacturers go to great lengths to maintain accuracy of perforations; measuring microscopes are used which can detect inaccuracies of the order of one hundredth part of one thousandth of an inch.

It is clear, therefore, that cost is one of the deciding factors, for 8mm. equipment is virtually a highly specialised form of microscope, the linear magnification involved when throwing a 40 in. wide picture from 8mm. being over 230 times. But what of the future? Can low priced 8mm. apparatus with a good performance be made available? The indications are that it can. Most of the capital cost in producing new apparatus lies in tooling up; the difference between good and bad design costs hardly affects the price of the machine, provided the number produced is high enough.

The intermittent movement and gate must give well registered images without either vertical or sideways float. Since the intermittent on almost all narrow-gauge machines is of the claw type with a once-per-frame action involving the same parts each time, any inaccuracy should be constant on each frame—*should* be but not necessarily is, for claw bounce, variation in thickness of the oil film on the cam magnified by

mechanical leverage and suchlike factors have to be taken into account. But knowledgeable design overcomes these drawbacks.

Though the cost of 8mm. equipment is, in general, rather high, there is compensation in the fact that the cost of film is quite remarkably low—even for these days! There are four 8mm. frames on the area occupied by one 16mm. frame, so it is entirely practical for reels of 8mm. camera film to be sold *unslit*, that is, 16mm. wide, with 80 perforations per foot down each side of the film, as against 40 on 16mm.

Camera film of this type, which forms the bulk of that in use today, is known as "Double run 8mm.", or just "Double 8". The reel of film is loaded in the camera and exposed down one half, then the full reel is re-threaded in the camera for the other half of the film to be exposed. It is then processed and finally slit up the middle into two lengths each 8mm. wide, and the halves joined end to end and wound on a reel ready for projection.

Single run 8mm. film is used in Agfa cameras, which employ daylight loading cassettes, but some of the most important manufacturers do not favour the single run 8mm. principle—it cannot be processed on their existing 16mm. developing machines. There are, however, compromises. Double-8 for home processing is available 'pre-slit'—scored up the middle so that the two 'runs' can be pulled apart easily after processing. Unslit film can be run through a standard

16mm. processing machine in which the film is driven through by the sprocket holes. It is this facility of using existing equipment in the processing stations all over the world that gave 8mm. such an advantage right from the start, and effectively silenced hostile criticism when Eastman Kodak first released 8mm. some eighteen years ago. (The critics doubted the wisdom of introducing a third substandard gauge.)

The other justification for the new gauge is that a given length of it lasts about twice as long as the same length of film of any of the other gauges in existence prior to 1933. The relatively low film cost per unit of screen time is due to this. But although 25% of Double-8 uses only one quarter the film stock used for 100 ft. of 16mm., the cost ratio is not 1 to 4. It is in fact about 1 to 2½, because the handling charges involved during manufacture, distribution and processing form a rather high proportion of the total cost and tend to remain about the same whatever the size of the spool.

Even so, a 25 ft. reel of double run 8mm. camera film costs but 18s. 5d. (26s. 6d. for colour) including processing, and this gives over four minutes of screen time, enough for more than two dozen average 'shots'. It is surprising how much material you can cram into a minute.

Lady Brooke, wife of the Prime Minister of Northern Ireland, presents the second prize of £75, offered in the Northern Ireland festival competitions, to E. Silver for the film, "Yarn for Belfast". The first prize was withheld. The film also won an award of £25 for the best film on a textile subject. Also in the picture are members of the Y.M.C.A. Cine Society who assisted in its production. The film is being shown at regular intervals in the cinema in the Festival of Britain Farm and Factory Exhibition at Castlereagh, Belfast. The third prize of £50 went to W. N. Morton for "Yacht Racing". Both films are 16mm. colour, silent.



SHOOTING A CINE MAGAZINE

Third article in the series on
the film that everyone
can make

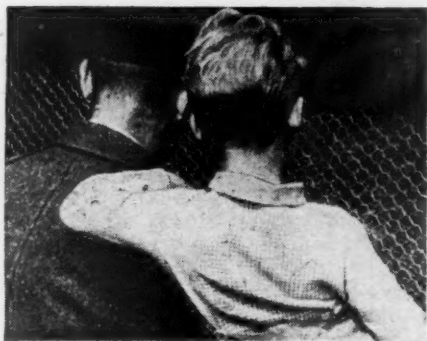
By JULIEN CAUNTER

There is no end to the scope of camerawork. It can record the realms of the microscope and the universe; motion can be speeded up or slowed down to give strange and fascinating results; and there is trick photography that needs a book to itself (and gets it in "Trick Effects with the Cine Camera", published by A.C.W. at 3s. 6d.). No wonder that young men dream of all the gadgets and technical gewgaws they can collect, on the principle that the more equipment they have, the easier it is to shoot better pictures.

But a practical man soon realises that camerawork has only three essentials (apart from pointing the camera in the right direction). Scenes must be (a) well exposed and (b) in focus and (c) steady. These three will keep you fully occupied during shooting, so do not complicate things with extras. The fewer the pieces of apparatus the better, though there is nothing to stop you when you are ready to try out something new.

Correct Exposure. Unfortunately there is no cheap, easy method that guarantees perfect results always. And the various authorities make it as difficult as possible with their numerous Film Speed Systems; (one young fellow thought "26° Shiner" was the temperature of the sun).

An exposure meter (and its instruction book) is the only accessory on which it does not pay to economise. It is best, for results though not the purse, to get a photo-electric type and use it according to the Highlight System: it will give you the lowest percentage of spoiled shots. And just imagine, you have only to save spoiling, say, ten rolls of film and the meter is as good as paid for!



My friend Leonard's way of getting around this exposure difficulty *at no cost* is always to use the same film and lens aperture, and only shoot in bright sunshine. The disadvantage is that it restricts the type of subject, but Leonard does not mind that.

Focus. Your main problem is to estimate distances quickly. Practise memorising the lengths 3, 6 and 10 feet—they will soon be second nature. A 3-foot tape is useful for closer objects. With a fixed focus lens you only need to get used to your "portrait attachment", if any.

Steadiness. To cure the Twitch is easy, even without a tripod. There are two cheaply homemade substitutes for a tripod (the "G-Clampopod" and the "Stringopod") which have been described more than once in A.C.W. There are also methods that require no apparatus at all, such as resting the camera on a fence or park seat, or against a tree trunk or archway.

Awful Warning. Do you realise the importance of keeping the camera still? I wish I could show you 3,000 feet of Kodachrome I had to edit recently. It was excellent material except for one thing—everything *moved*. It panned around in circles, moved along in hops, went up, along and down, did figure S's,

snaked along like an Emett railway and did return trips. Out of that 3,000 feet I managed to rescue a bare 350 feet. I do wish you could have seen that sad sight! It would have cured you all.

The rule is: pan only when necessary, which is not often. I realise this does not



These two frame enlargements from "Nanhurst", Ten Best film about a nursery school, suggest a sequence which could find a place in every cine magazine. You may not want to make a complete film on a school, but a few shots of school life or of children out of school could provide excellent material for your picture. But note that the children must be shown doing something.

explain *when*, but there will be some hints during our shooting.

Filters? I still remember my first filter. I fastened it on and bravely went off to shoot three rolls on a subject I could not repeat. When the rolls came back from processing I found they were ruined because I had not allowed enough extra exposure. Was my face Micro 5! I have rarely used a filter since. And I recommend that you ignore them until you feel stronger. You will not miss them. Yes, I know, there was much sound advice about using filters in last month's *A.C.W.*, but we are not yet ready for them. And didn't the author say he "always loathed the necessity for using them"?

* * *

Our first assignment is the simplest possible scheme: one title—one shot. In our example the accent will be on family, as with most of our sequences.

Suppose the subject to be two small boys, aged 4½ and 6, in their new clothes. The family audience will want to have a good look at a record of the two boys as they are. So what better than standing them against a reasonable background

such as a laurel hedge and shooting off about 15 seconds' worth of film (6 feet of 9.5mm.)?

And let them stare and smile at the camera if they wish, or look coy: it will be a change from always telling them not to. It is against the rules, of course. But our type of film does not fit such a rule. We are not after the usual effect of making the camera inconspicuous at all costs, to make believe that it never exists. We are frankly using the camera to provide a link between the persons on the screen and the audience—a *family* link primarily but *between friends* always.

Critics, like judges of competitions, are the people furthest from our thoughts. Cinematography is being made to do a valuable job, rather than being treated as an art in which a theoretical perfection is always being striven for (and rarely attained, even by the professional).

Many voices will be raised against my proposed shot of the boys. The most serious argument is: this scene is all right for the parents, but what about the poor innocent stranger? What entertainment can *he* get out of it?

To overcome this objection a title comes to our aid, and the more cunning the title the better the result. The principle of the title could be most suitably one of contrast or comparison. For instance, if the title and the boys were to follow immediately on a busy shot of London's traffic (or any such energetic or violent scene), our title could be something like:

*A Miracle—
Two Objects That
Stood Still For
15 Seconds.*

This title would make the static scene of the boys amusing for the stranger—he could join in the joke as well as anyone. And if the two children were charming or attractively shy, they would be well worth watching for a short time. And everyone would be satisfied—except sophisticated audiences, but who minds? This is not a prize-winning technique, we know, but at least the subject is filmable and satisfying. It is all part of our training and we shall mature with practical experience.

The lesson to be learned from the above example is the difference between

a cine magazine and a hotch-potch. Into a cine magazine we can put anything—anything at all—as long as there is an excuse for it. Without these excuses there would be merely a hotch-potch, made by “an amateur”, in the uncomplimentary sense.

In accordance with the principle of doing something new in each item, the exercise with our One Shot sequence might well have been to think up the witty title to fit the scene. It need not be clever, and it is immaterial if the gag is corny. After you have seen the boys on the screen you may even think of an extension to the gag: what about another title, to come at the end of the 15 seconds:

— 13 — 14
— 15 — *Time's up!*

Then cut to the same laurel background, with the two boys missing. Hold for two seconds and pan quickly to the boys running rapidly away up the road.

Easy enough to shoot? Even if you do not get the inspiration for this until after the first shot has been screened, the only points to be observed to make the two shots match and look as if they had been shot at the same time, are weather and the boys' clothes. Notice that the pan is justified here because it is a continuity link between the hedge and the boys.

The next type of sequence to discuss is: a number of shots of one subject. Examples are: floods, snow scenes, views of a beautiful garden. The characteristic they have in common is that their “shape” is vague—within wide limits it does not matter in what order the shots are taken or shown. So that even a beginner could form a tolerable sequence to qualify for the cine magazine, especially if any shots were spectacular.

However, as an exercise, we should try one new point of technique to raise the sequence above being a shapeless mass of shots. So I suggest a touch of continuity. It is not difficult. For instance, in the floods there might be a wooden bridge that is almost awash. It is worth seeing more than once, and to give a nice impression of going closer to see it better, we only need:

(1) Long shot, showing the bridge in relation to the surrounding waters.

(2) Medium shot, showing more clearly that it is almost awash.

(3) Close shot, showing the waters swirling and bubbling around the piers.

Then, having seen enough of the bridge, we show a long shot of general floods taken from the bridge. This could be a panning shot combined with the end of shot number (3) above, tending to follow the rapidly flowing water away from the bridge and ending on the L.S. This again is a legitimate excuse for a panning shot because, as well as following a moving object which makes it less conspicuous, it shows a connection between two objects and thus is a good means of keeping continuity.

It is no more difficult to shoot the above three shots than others you may have taken, and yet this simple treatment adds *tone* to a sequence. It gives an impression of planning and in some subtle way gives greater smoothness and progression of the subject. There is also a good psychological effect in seeing the same object in more than one shot.

It may be that you have already mastered this simple technique, in which case our Improvement Exercise must lie elsewhere. Getting human interest into a non-family sequence is another worthy aim: it takes a little more effort but success with the audience is assured.

Now, with these floods, have a familiar character present somewhere in the scenes. Have a young nephew or brother cycling along a flooded road and just able to keep his feet above water. If you feel more ambitious, you can film him sitting in a tree fishing in the flood waters. (And if he wants to wave at the camera of his acting is overdone, it does no harm.) With even more ambition, you can shoot a couple of shots of him catching an old tyre on his line, for a laugh to end the sequence.

Up to this point we have not felt any need for scripting. But now we come to the type of sequence that could possibly be helped by a note or two on paper. Subjects I am thinking of are: a local place of interest; haymaking; or a quiet corner of the river that is a favourite haunt of yours. If your imagination and memory are good, or you have an orderly mind, no paperwork will be needed.

BLACK BACKGROUNDS

FOR TITLES?

Must you have a dead black surround for white-on-black titles? I think not, for these reasons: dead black makes the lettering too starkly white; the preference for other than black is indicated by patterned backgrounds; shades of grey decrease the contrast between the title and the preceding and following shots. Yes! I definitely like the lettering to be clear white highlights, but a medium to light grey for the background.

Now with the most common set-up, using white letters on a black background and reversal film, if correctly exposed the result is clear white on a dead black ground. But when that very convenient routine of using positive stock and filming black lettering on a white ground is attempted, it is extremely difficult to obtain a background darker than a good dark grey. In fact, at the risk of a couple of indignant letters, one signed "Chemist", I will barge out into the open again and say that it is impossible under ordinary home conditions.

So here am I saying that, to the operator who, like myself, prefers the clear white lettering but on a medium grey background, the direct positive titling system is quick, cheap, convenient, and—happy extra—you can make a title without having to wait for the next complete reel to go through the camera.

You make the titles in indian ink on cartridge paper, avoiding thin spidery writing. (Use UNO or similar stencils ranging from $\frac{1}{4}$ to $\frac{3}{4}$ inch lettering.) The ideal sizes are cards 10 by 8 in., the lettering occupying 7 by 5 in. Use positive film stock. Negative is no good

for this purpose—it is not contrasty enough. The camera is about 24 inches from the title, and if you cannot focus so close, set to infinity and fit a supplementary lens of focal length 24 inches in front of the camera lens.

Illumination should be by two No. 1 photofloods, in reflectors, the bulb tips being at 15 inches from the centre of the title. Exposure at 16 frames per second will then be $f/4$. In your first title always expose a few frames at $f/3.5$ or $f/2.8$, and a few at $f/5.6$, to confirm that $f/4$ is the best under your conditions. Develop in a proprietary developer, such as Kodinol or Azol, to the strength and time/temperature recommended for lantern plates. You can use a bright red safelight.



Their first annual exhibition of cine equipment brought a number of new members to the Hull & District A.C.S., and the Press reports (one in the Manchester edition of the London Mail) provided useful publicity. Here is an idea that can be warmly recommended to other clubs.

After developing, rinse then fix for at least fifteen minutes in any proprietary acid hypo fixing bath. Wash for at least half an hour in running water or at least six changes of water. Hang up to dry. When dry, remove drying marks from the base (shiny) side by rubbing very lightly with a *slightly* moist soft cloth.

Project, under your normal showing conditions, to check that the density of the resulting titles is satisfactory. Too pale—under-exposed or under-developed. Blotchy or patchy results—insufficient agitation during development. You should not develop more than about five feet at a time, but I have done fifteen. Apparatus is simply three small rice-pudding type dishes, the solutions being as deep as the gauge of your film.

What about special effects with these titles? I admit to using the simplest device—wipes—by sliding across the title a piece of blank white cartridge paper. The slight shadow its leading edge casts on the title makes quite a pleasing white edge to the wipe. The effect can look good. I have even heard it applauded.

So there we are: quick and effective titling, immediate results, but don't expect deep black backgrounds, or drive yourself mad with fancy developers.

THE METER THAT FAILED

Here's a new one on me. My photo-electric exposure meter went erratic, the pointer apparently sticking about half way across the scale. I dismantled it (being used to instruments) and found nothing wrong: re-assembled, and it worked correctly. Cleaned it externally some months later, and the trouble recurred. Again no clue on dismantling but O.K. on re-assembly.

Consulted instrument expert; his theory, which seems correct, is that the trouble is caused by an electrostatic charge in the Cellophane covering the pointer and scale: polishing this causes the electrostatic charge, which attracts and interferes with the smooth working of the pointer. The Cellophane can easily be discharged by touching all over with some metal, such as a pin head.

So if you have had a similar inexplicable irregularity, it is worth while seeing

if you can cure it by so discharging. It will, of course, in time discharge itself, and the more quickly in a damp atmosphere.

It may here be worth reminding newcomers to our ranks that one rub with a cloth along a strip of cine film induces a high voltage electrostatic charge, which has the ill effect of attracting to the film surface dust particles, which in turn cause abrasion and marking. The effect is particularly noticeable at reel-ends, and it is a common phenomenon in the commercial cinema. Such rubbing should therefore only be done *either* very slowly *or* immediately as the film is being wound up on to a reel, when the electrified film will discharge itself through the winder spindle.

PLAYS FOR HOURS

They are not easy to locate, but in some toyshops there are plastic dogs about three inches high, in white, looking a little like Pluto. They are disposed in squatting attitude, the head is free to rotate and the mouth free to open. In the roof of the mouth is a short permanent magnet, and a second short permanent magnet is supplied. If you offer the loose magnet to the dog, bone fashion, he grabs it if opposite magnetic poles meet, but coyly turns his head away when like poles approach—an effect begging description.

High-level executives can be kept amused for hours with one of these, but it affects the cinematographer also. I have found nothing better, to date, to distract a child's attention from the camera while I attempted to film a "natural" close-up. Price 1s. 6d.

TAPE TIP

I have recently been handling reels of film which had been kept snugly wound on their reels by a bit of Sellotape stuck over the loose end. This is good practice, but perhaps just by bad luck the majority had not been done properly—the stuff was just stuck tight across the end so that it was rather difficult to peel off. The right way is to apply the Sellotape first to the film end, leaving about 1½ inches overlapping: and then fold under, sticky sides touching, about ¼ in. to leave a "handle." Thanks!



When a club films in a real saloon bar, a firm directorial hand is possibly even more necessary than usual ! The bar, private office and cellar were used to advantage by the Potters Bar C.S. for their 8mm. comedy (a first production), "Pail Ale."

THE DIRECTOR'S WORD IS LAW

By DOUGLAS GOODLAD

How do you get on with your director ? Do you think he's a decent chap when he's not putting you through your paces, but a devil when he is ? Perhaps you think he's impossible to please. Or you may think he's dissatisfied only because he thinks it's his business to be so.

It may be that you consider his idea of the character you are playing is all wrong ; that it would be much better your way. Or possibly you don't understand his explanation of a scene ; and you complain to your fellow actors that you don't know what he's getting at.

Putting myself in your shoes, let me say that it is just as well he is something of a tyrant. You may feel that he is too much of a perfectionist, too hard a task-master, but remember, he is expecting you to give him your best. Nothing less will do. If you could "get it right" at the first rehearsal, and keep it that way, your director would, I am sure, be extremely happy. It's no more fun for him watching you do things over and over than

doing them is for you. His dissatisfaction isn't an act.

As to the feeling that he's got the characterisation wrong ; you're not the first actor to feel that way, and you won't be the last. You may have read the whole script, and formed your own clear idea of the sort of person you are playing, but this idea is still, as it were, out of context.

The director has not only read the script. He's worked on it—hard. And it's his job to decide how *every* character shall be played. In doing so, he has pieced together a sort of histrionic jig-saw, he has decided how one character must be played to foil another, and so on. If the character were to be played in your way, and not the director's, your misinterpretation would be likely to affect the performances of other players. After all, it is a case of give and take ; one character reacts to what another hands out.

If you are not happy about the portrayal the director expects from you, you are not likely to put up a good show. It



If the quality of this still is a guide to the photographic quality of the film, "Sidetracked", by the Ickenham F.S., should be a notable production. Stills are being extensively used to assist director and cameraman in choosing set-ups and experimenting with lighting, and should do much to eliminate waste footage.

will, therefore, be essential to recognise from the start that in the matter of characterisation the director's word must be law. Similarly, if you do not properly grasp his directions, you cannot give your best. It's certainly his business to make his explanations clear, but if he fails to do so, do not hesitate to let him know. Complaining to others in the cast does no good.

The director will probably clear up any points on which you are doubtful by acting the part himself during the rehearsal. It may be that the very snag that has worried you will worry him, too. He will then work out a way of playing the scene that eliminates the snag, and you'll both be happy. Complete co-operation with your director is vital. By following his direction you will be doing more than portraying the character in the manner he requires. You will be finding out your faults, and your good points, as an actor. The director is your mentor.

I liked the picturesque way Griffith Jones put it when I discussed film acting with him. He said, "You must be an open kipper for your director". In other words, put your performance in his hands. "You're a puppet," Mr. Jones

said, "The director pulls the strings. You must never be surprised to find that a director has been studying your mannerisms. And wherever possible he will get you to incorporate those mannerisms in your performance. If, for instance, he finds that you have a habit of playing with the lobe of your left ear when deep in thought, he will encourage you to play with your ear if and when the part calls for you to be thoughtful."

By encouraging the actor to do what comes naturally, the director helps to make sure of an effortless performance.

Many recruits to film acting come from the amateur stage, and find that they have to "unlearn" much of what the theatre has taught them. Pudovkin has described a film actor giving a stagy performance as having the appearance of a man striving to negotiate a non-existent obstacle. Big gestures (or in a sound film, a declamatory style of speech) are entirely unsuitable on the screen, yet they are the stock-in-trade of the stage.

I asked Griffith Jones to describe the difference in technique. "It's the difference between *being* and *projecting*," he said. The stage actor has to "project" his performance to the top row of the gallery, and the broad methods he employs obviously involve a good deal of insincerity. But the film actor just cannot get away with insincerity. That is where the "being" Mr. Jones spoke of comes in. You must be the character you are playing in a much more natural manner than you would employ on the stage.

I also asked Jimmy Hanley for his idea of the difference in style. "It's the difference between waving an arm and batting an eyelid, between playing to an audience and playing to an individual." Jimmy Hanley's remark effectively sums up the degree of restraint required for a screen performance.

A stage performance is primarily vocal. The actor's gestures, even his movements about the stage, are used mainly to point his lines. If he waves an arm, that action is intended to emphasise the spoken word ; it is of no significance in itself. Yet on the screen the mere batting of an eyelid or twitching of a nostril may be an integral part of the characterisation.

An actor who, on the stage, has relied on a good voice and a wide range of inflexions may have difficulty at first in giving an effective portrayal, even in a sound film. It may take him some time to get used to the idea that every movement is just as significant as vocal expression, and that it is vital that he should always have complete awareness and control of his movements.

The degree of restraint required is well illustrated by the rest of Jimmy Hanley's comparison of technique. A film performance should be addressed to one person, not to a crowd. You can reach the gallery with a slight shrug of the shoulders in a silent film, but if you are appearing in a sound film it is even more important to realise that you should play as if for a one-man audience.

The relationship between microphone and voice may be compared with that between the camera and your facial expressions and movements. The camera has an eye for the smallest detail ; the microphone has an ear which makes the smallest variation in inflexion signi-

ficant. Like the camera, the microphone readily detects the slightest falseness. You cannot fool it with a superficial performance, and the smallest tendency to be "hammy" will be magnified.

Since in a sound film your performance is enlarged by the microphone as well as the camera, it is obvious that the three requirements I mentioned in my first article—sincerity, restraint, self-control—are even more necessary than in a silent production.

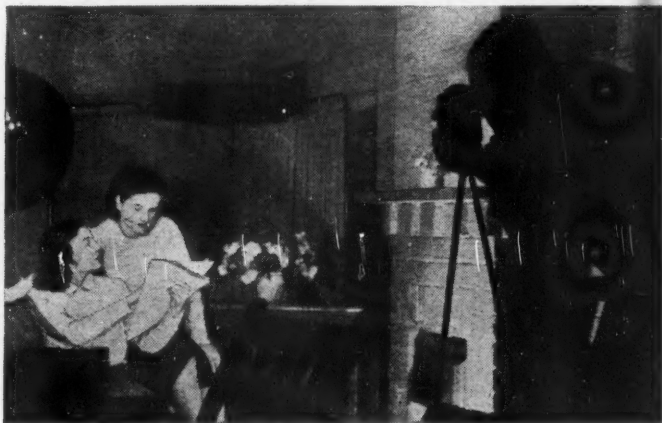
So far my remarks have been addressed to would-be film actors. But what about the non-actors, the people who appear in family and documentary films ? Here the performance must be contrived by the director. In the case of a documentary film this may be comparatively easy, since the people in the picture are likely to be shown in their everyday surroundings doing everyday things, but some ingenuity may be required to get members of the family (particularly the youngsters) to do what is required of them for a holiday or "story" film.

Some Russian directors, like Eisenstein and Pudovkin, have preferred to use non-actors. If a labourer and a foreman were characters, then a real labourer and a real foreman would be given the roles. They would be coaxed into giving a performance by whatever device occurred to the director ; and the rest would be done in the editing.

The best "performances" from children are obtained by giving them some-

(Continued on page 370)

No infant prodigy ! The young man who usurps the director's chair is merely an interested spectator of a scene in the making in "High Spirits", 9.5mm. film by the Birmingham Cine Arts Society.



IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World", Link House, 24 Store Street, London, W.C.1.

PROJECTOR FLOAT

Sir,—If, despite fruitless tinkering and stretching of gate springs, rock steady projection continues to be something of a will-o'-the-wisp (as I fear it often must) do not be too ready to accuse manufacturers of turning out inaccurate projector mechanisms but rather carry out this simple and revealing experiment.

Sacrifice about thirty inches of film showing considerable float (titles are perhaps the most suitable—try the Pathe "triangle" opening title) and having formed it into a loop, thread it into the projector. Next remove the lens and while the machine is running slowly, with a fine point (a lightweight pick-up needle stuck firmly in the end of a pen holder answers very well) held in close contact first with one side of the mask and then the other, scribe a pair of fine lines on the emulsion all round the length of the loop.

Replace the lens and project the film on the screen when the thin white lines will most probably be seen to lie steadily against the sides of the frame, while the title swings about between them, and as the same result will obtain with the film projected upside down, this should dispel any idea that the film itself might be floating and following precisely the same course each time round.

Simple Check

To make a check for vertical float is simplicity itself. Just rack down until the sprocket hole shows slightly below the top of the mask. It will remain very steadily in this position with the title moving up and down below it. Note, however, that the sprocket hole is not a guide to lateral float as it has itself no fixed relation to the sides of the film.

And now here's the rub! It is in commercial prints that this excessive float is almost the rule, while in amateur films it is most exceptional (hand-holds excepted). Even in some old titles made years ago with a very second-hand Coronet camera, the float is insignificant compared with some present day Pathescope examples but due to the greater light output obtainable with the

newer projectors, it becomes increasingly objectionable, seeming to claim more of one's attention than the picture itself. Here is a state of affairs where considerable improvement should be possible, for even if some of the blame for unsteadiness lies with the 35mm. originals, not all by a long way can be so accounted for. If lightweight amateur equipment can be constructed within such fine limits, surely there should be no difficulty with professional cameras and printing and copying apparatus.

SMALLTHORNE.

W. ASPIN.

FILMING AT AIRPORT

Sir,—Making a little plane trip film, I pulled out my cine camera in the Customs at Northolt Air Station, when up rushed a very alarmed youth and asked if I was "taking pictures". He informed me that this was "strictly prohibited". A Customs official confirmed this and said that the taking of photos or cine of Customs examination anywhere was forbidden.

I asked what the legal position was and what he would do if I disregarded his request. Could he arrest me? He didn't seem to know. I wonder if you can throw any light on this curious ban? Why should Customs be veiled in this manner?

AUTHORS' CLUB, S.W.1.

S. JEPSON.

We are always very ready to contest what appears to be any unwarrantable infringement of the amateur's liberty, but in this case we feel that the ban is entirely reasonable. It is surely proper that in so personal a matter as the examination of luggage, privacy should be safeguarded. This is the view of H.M. Customs and Excise who nevertheless point out that special permission to photograph or film within the Customs examination area is given to approved applicants, subject to this over-riding consideration and provided, of course, that the conduct of Customs business is not impeded. If a shot of Customs' examination really is essential, it is easy to mock up at home a scene of hands rummaging through the contents of a suitcase and marking it with chalk.

LIVE AND LET LIVE

Sir,—I must say I was pleased to read R. J. Deacon's letter (May). Surely anyone with any sense must admit that 8mm. has its limitations, but for those who are not over-

burdened with wealth and who wish mainly to cover family activities, nature studies and the like, the best 8mm. equipment gives excellent results. In my short connection with this enthralling hobby I have come to realise that equipment made by the leading manufacturers proves cheapest in the long run.

If, as a beginner, I might be allowed to offer some advice to the many readers who write to *A.C.W.*, it would be to urge them to be more indulgent towards their fellows. One man's meat is another man's poison, but don't spoil his meat for him. One may not agree with all the many ideas put forward but one can always pick out something useful from them. If the 8mm. or 9.5mm. fan is really honest with himself, he knows that if he was offered a 16mm. camera and projector and the money to run them, he would become just as confirmed an advocate for 16mm. as he was before for the smaller gauges.

We all long for the day when austerity goes and colour film is available to all. To turn back the clock at will and treasure memories of happy times and visits, of holidays and friends, all recorded in natural colouring—what more can one ask?

GIFHORN, B.A.O.R., 23. H. C. MOULD.

NO MORE, PLEASE!

Sir,—Some eighteen months ago you published a letter from me in which I offered to obtain African shots for interested amateurs. The response was rather overwhelming, and I have long since shelved all my own plans to cope with a bewildering variety of requirements. I have answered all letters received, but in several cases I have been unable to do more than that. Contrary to my expectations, no one has offered to help with the securing of other overseas scenes, with the solitary exception of an Australian volunteer, Mr. A. J. Saunders, Lincoln Street, Eastwood, N.S.W., who offers, very kindly, to take any Australian scenes readers may require, and who would be interested in corresponding with amateurs in South Africa.

The after-effects of a severe motoring accident last year have prevented me from travelling as much as I used to do, and I must crave the indulgence of those whose requirements have not yet been met—to say nothing of those which can never be met. I apologise to the gentleman who confused Africa with India, to the others who requested scenes of Cape Town, Sierra Leone and the North African desert (all in Africa, I agree, but a glance at an atlas would have saved disappointment), and, last but not

least, to the optimist who furnished a film story—not even a script—with a request that it be filmed in the actual surroundings.

Still, it has often been fun, and often unintentionally exciting, but please, no more requests for many, many moons—I still cherish a faint hope of submitting a film one year for the Ten Best.

Box 2660, NAIROBI. C. R. LIVINGSTONE.

PRICES

Sir,—I have dabbled in amateur movie making and home projection for about twelve months. It is the most fascinating hobby I have encountered, and I've gone in for some fads in my time! I only wish I'd entered the ranks much sooner. I intend carrying on with this splendid and instructive pastime, *provided* I can overcome the various snags that exist in the game itself.

Amateur cine workers must get organised (how about a society for the protection of amateur movie men?) in order to remove undesirable elements from the hobby so that it may spread to others, and those already in it gain some relief from high expenditure and frustration. For it is with the terrific high cost of equipment and materials that I am now primarily concerned.

How can the makers justify the selling price of a couple of lamp holders, some bits of brass and metal and a length of flex for anything from ten guineas upwards and call it a cine titler? How can the cost of screens be justified? I built a silver screen complete with proscenium for no more than the cost of a jar of aluminium paint. Gadgets like animated viewers represent swank value and nothing else, however much they may be necessary; splicers at three guineas represent a racket, while even a certain fifteen shilling job is little more than a bit of bakelite, which one could obtain for sixpence from Woolworths in the shape of a toy motor car!

Cameras and projectors: is their high price necessary? Is there really £50 worth of equipment in a camera so priced? I came across the same scandalous exploitation

A.C.W. BADGES

The badge scheme is getting under way. We close for press too early for us to be able to announce the result of the competition for the best design, but full details will appear next month. Meanwhile, we appreciate their enthusiasm but may we ask readers not to send us orders for their badge until we are able to announce that it is actually ready?

A.C.W. CINE CIRCLES

Please turn to page 379 for first list.

in the model railway hobby some years ago and in that trade I now note that a certain firm is now producing model trains and track at a quarter the price of that charged by the remainder of the trade. Something of the sort is needed in the home movie industry, especially in the projector sphere. The Pathe Ace is a fair example, though limited in its performance. Would that the rest of the projector manufacturers would be as fair!

My personal aim is the ownership of a 9.5/16mm. projector, both silent and sound, so as to take advantage of both gauges. The costs, however, are such that I would sling in the whole business were I not concerned with making my own films as well as showing printed films.

Library Films

"Library Films" the catalogue and adverts proudly announce. Good Lord! One list I sent for referred to a certain "robust Western"! I hired this robust effort and found I'd been landed with 600 ft. of robust tripe! Television can be better! Where are the real classics of the silent films, the French, Russian and American masterpieces! I want to study films for Film's sake and not mess around with the muck that masquerades as Film in the printed film collections today.

How about some decent adaptations of sound films on silent 9.5mm.? Is there nothing suitable for the ten guinea Ace man? Most printed films available for hire in 9.5mm. today are fit only for the bonfire—apart from the Mickey Mouse pictures against which I dare not argue in the face of my seven year old son—but I did not enter home showing to run the gauntlet of Walt Disney's early efforts.

And one 9.5mm. film library actually refuses to allow films on hire to Ace owners. Two other libraries in the London area require three guinea deposits before they will condescend to 'hire' films, while their application forms read like applications for jobs in the Civil Service!

Club Subscriptions

It is no doubt due to such circumstances that cine clubs are forced to charge such a high annual subscription. One club I wrote to wanted two guineas annually. Out of the question, though I am not blaming the club. But I do blame the manufacturers, the distributors of films and the film libraries—or some of the latter, for by their persistence in refusing to meet the needs of the not-so-well-off they are killing the amateur movie movement.

As to 16mm. sound films—anything from £5 to £8 for a night's hire! Who could afford to operate a public cinema nowadays

on their terms? However, it is private cinemas I am, of course, concerned with, and I would point out to the 16mm. sound film librarians that we are not all first dividend winners in the Pools.

I suggest that the trade co-operate in producing a "utility" projector capable of taking both 9.5mm. and 16mm. sound and silent films at a cost of under £50, and by a vigorous Press campaign induce outsiders to enter the cine ranks. By increasing the number of members of the cine world, it would be possible drastically to reduce prices and distribution costs, though goodness knows it should be done now. By comparison with television, further recruits might be obtained.

We should thus go far towards ensuring the perfection of the Film both in the amateur and professional spheres and induce a better appreciation of it on the part of many more members of the public—and that means you and me as well—instead of the boring and continuous "appreciation" of the figure of the latest blonde from Hollywood, which is the level at which the film makers and distributors, in the 35mm. gauges, would have it stay.

DULWICH, S.E.26

S. P. HARRIS.

Well, now, that's off our chests—for you're probably thinking much the same as Mr. Harris. No one can, of course, deny that home movies is an expensive hobby—at least so far as initial cost is concerned. Is there really profiteering going on? A little while ago a cine manufacturer came to us almost in tears (you'd like to see a manufacturer in tears? But this is true). He told us that he couldn't continue to sell a certain very useful bit of apparatus at its present price, fairly high though that was. What was he to do? "If I put up the price people will say I'm profiteering and refuse to buy. If I don't put up the price I shan't be able to make any more after this lot's gone, and I shall have to write off most of the tooling costs". And he produced his trading figures as proof. The actual cost of making the article was quite reasonable. It was chiefly tax and duty on a relatively small output that puffed out the price.

Mr. Harris mentions a 'certain 15s. job' which one could obtain for 6d. from Woolworths in the shape of a toy motor car. His Woolworths gives better value than the one near here, for we haven't seen a 6d. motor car in years. But this apart, the toy motor car must always be much cheaper because for every thousand potential buyers of it there are only a mere handful for the cine gadget. And this is not the whole story, for while real motors, for example, have leaped in price, there is nevertheless a huge unsatisfied demand for them. They offer better value for money than a projector, but they do so only because, despite the price, there is a much bigger market for them.

The crux of the price problem is output. The larger the number of articles sold, the smaller can be their price. The same article can be cheap or expensive according to how many accompany it on the assembly line: The same work goes into 1,000 as into 100,000, but each article must bear its proportion of the overheads.

We agree, however, that more enterprise could be shown in the cine world. It is lamentable, for example, that there should have been no organised, concerted action to put British photography and cinematography on the map in this Festival of Britain year. The British manufacturer could capture a sizable portion of the world market but only in a few cases is he doing so. Let there be a vigorous Press campaign, to bring in outsiders, says our correspondent. Yes, indeed, but Press publicity costs a lot of money. It would scarcely be economic to advertise on a large scale even the £50 9.5mm./16mm. sound projector Mr. Harris would like to see if the general public had yet to be sold the idea of home cinematography.

The amateur himself can help by seeking to make converts. Instead of regarding friends and relatives only as potential audiences he could try to interest them in making and showing their own films. He could perhaps introduce A.C.W. to them—though, now that we are forced to follow the current inflationary trend, we realise we have chosen the worst possible moment to suggest this!

We do emphatically affirm, however, that interest in amateur cinematography is steadily increasing. In our own case the growth of readership is such that, but for the world economic position, we should have been justified in lowering the price of the magazine instead of raising it. And we know that a number of manufacturers can say the same of their products. We are confident that the movement will grow in strength—and we are no less confident that prices will find their proper level, just as they did after the 1914-18 war. (We remember paying £21 for a two valve battery radio set in 1924, and the £ was worth more then than it is now.)

FILM FINANCE

Sir,—So realistic-looking was the beggar who took part in a scene for the Maidstone F.S. comedy, *Farewell to Alms*, that a woman passer-by stopped, searched in her handbag, and offered him sixpence. It is difficult to say who was the more embarrassed, the lady or the "tramp". Unfortunately, the cameraman was too surprised to shoot the incident. Further down the street was a member of the society waiting to walk into the scene and go through precisely the same business.

MAIDSTONE F.S.

RONALD FREEMAN.

MODEL

Sir,—Douglas Goodlad advises amateur actors to study professional players. I think they could not do better than to watch that great actor, Emil Jannings. In particular they should study the last reel of *Vaudeville*, available on 9.5mm. Even today, despite all the advances in technique, etc., there is not a single piece of acting that can come within miles of his performance.

His versatility is demonstrated by his playing of Mephistopheles in *Faust* (9.5mm.) and the aged porter in *The Last Laugh* (16mm.). Chaplin is rightly considered the

greatest genius of the screen, but I think that for acting the mantle falls on Jannings. CRIEFF.

F. D. TURNER.

PRIZE-WINNING SOUND CONVERSION

Sir,—I wonder if readers would be interested to hear more about the Specto sound conversion which gained the President's Trophy for me in the recent B.S.R.A. exhibition as reported by Desmond Roe last month?

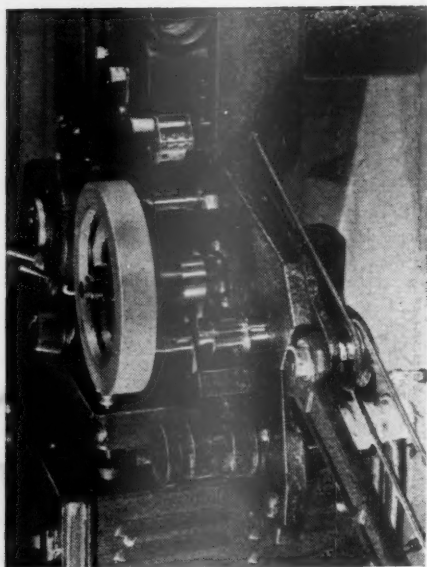
The original projector was a Specto 16mm./9.5mm. dual machine. The sound head has been built up of castings and fixed to the projector by the bolt which originally held the bottom spool arm, and by two screws which hold on the bottom paxolin plate.

The exciter lamp is the pre-focus ring type, run from an H.F. oscillator, and the scanning beam is deflected by a stainless steel mirror inside the rotary sound drum on to the electron multiplier photo-cell. Three knurled screws hold the amplifier case to the projector, and two clamps secure the amplifier to the stand. The collapsible stand, shown



Mr. Chalker's prize-winning projector set-up. (See letter above).

Only one slight modification has been made to the original Specto Dual projector: a smaller pulley fitted to the projector shaft.



The sound-head, built up from castings, utilises an exciter lamp run from an H.F. oscillator. The scanning beam is deflected on to the electron multiplier photo-cell by a stainless steel mirror.

in the photograph, has a shelf for holding the oscillator, 1kv. supply for cell, and lamp resistance. Tilting screws are fitted to the front feet. The amplifier has two inputs with controls for sound head and pick-up. Output impedance either 2 or 15 ohms.

The only modification to the original projector is that a smaller pulley has been fitted to the projector shaft to increase speed to 24 f.p.s. It is driven by a leather belt. A mechanical governor is fitted. One last word: the *A.C.W.* articles have been of great interest and help to me—I have been a regular reader since the first issue.

WEYMOUTH.

C. G. H. CHALKER.

COLOUR DUPES

Sir,—I recently saw at a local cinema a 16mm. colour film, *Cheam Fair*, produced by the St. Andrews A.F.G. I was agreeably surprised by the colour rendering which was most consistent, and definition was not lost, although the film was blown up to near normal cinema screen size by a special 16mm. arc projector. Those horrible greens which we saw in *Eggs for Breakfast* and *Post Haste* were entirely absent. In fact, it seemed to me that the producers of *Cheam Fair* had used a colour process entirely different from that used by all other substandard enthusiasts. What is the explanation?

Please don't take my remarks as a slight against the Ten Best. I thought *Post Haste* magnificent in its simplicity, and I shudder when I think of the work which must have gone into *Go West, Young Man!* *Chick's Day* must surely be one of the most professional-like of amateur productions. It held my interest 100%—something which the 35mm. screen very often fails to do. Judging by the spontaneous applause, I guess we all felt the same way about it: a film truly worthy of its award.

ONE OF THE LONE WORKERS.

EWELL COURT, SURREY.

Cheam Fair is a Kodachrome film. It was the original which was shown, whereas the colour films in the Ten Best programmes are dups in which some loss of quality is inevitable. Colour films designed for duping are best slightly under-exposed, but very few amateurs contemplate having copies made and therefore they rightly aim at correct exposure.

CIRCLE OF CONFUSION

Sir,—In your "Cine Bookshelf" review of Bomback's *Cine Data Book* (May), you commend as useful the tables of hyperfocal distances. To my way of thinking these tables are of no practical use, and in fact are definitely misleading, for the hyperfocal distances given are based on circles of confusion of one thousandth of the focal length of the taking lens.

For acceptable screen definition the maximum desirable size of the circle of confusion varies *only* with the frame size, conditions of projection and viewing, and the viewer's visual acuity, and *is in no way connected with the focal length of the taking lens.*

A simple experiment will show that for comfortable viewing, without undue oscillation of the visual axes, the viewer should not be nearer than three times the width of the picture, i.e., the picture should not subtend more than a solid angle of $22^{\circ} 44'$. Normal human visual acuity requires a circle of confusion not exceeding $0^{\circ} 1'$ (one minute angle), i.e., $1/1364$ of the picture diagonal at the minimum viewing distance. It follows that for the projected picture to appear sharp, the circle of confusion on the film should not exceed $1/3000$ of an inch for 16mm.

$1/4000$ of an inch for 9.5mm.

$1/6000$ of an inch for 8mm.

The screen illumination, contrast of the film image, the extent of dark-adaptation and pupil dilation of the viewer's eyes, all affect the desired screen definition, and in actual practice a circle of confusion of $1/1000$ of an inch on 16mm. film would probably be regarded as satisfactory, but none of the factors considered alter my contention that *whatever screen definition is required the maximum permissible size of the circle of*

confusion does not vary proportionally with the focal length of the taking lens.

So much for theory. Much of my personal filming (on 16mm. Kodachrome) is done with a lens of 10.5 cm. focal length, focused at about 1.30 metres, and used at an aperture of about f/8. Calculations according to your instructions on page 66 of the May issue tell me that with such conditions I should have a depth of field of almost 8 inches. Bitter experience has taught me that if the subject moves more than two inches from the plane of focus it is wisest to stop filming, for the shot will not be sharp when projected.

The large but ill-defined image given by the f/1000 circle for long-focus lenses might be considered satisfactory for the myriads of films made merely for the relief from boredom of the many people unable to make their own amusements, but is certainly unsatisfactory for serious filming.

For Finer Detail

I personally use the larger image to enable finer detail to be seen, and a long focus lens to enable adequate image size to be obtained without a closer approach to the subject, as the latter would cause many of my subjects to fly away before filming commenced. I must, however, admit to being a crank, for who else would want to watch a 3-foot butterfly on the screen? Also I acquired my equipment in a most un-natural order: first some filmstock, then a camera for exposing the film, and (a very bad third) some time later, an analysing projector for viewing the film. My screen is a piece of "hardboard" sprayed with aluminium paint, total cost under 7s. 6d., and I find this gives better results than expensive silver or beaded collapsible screens.

BISHOP'S STORTFORD. DEREK A. ASHWELL.

In our view there are two main reasons why the hyperfocal distances referred to are indeed of practical use: the acceptance of standards indicated by our correspondent and the fact that most audiences sit further from the screen than three times its width. Mr. Ashwell is certainly technically correct in the points he makes, but he does not mention the part played by lens quality. The cinematographer who has progressed so far is expected to place his own interpretation on the figures—just as Mr. Ashwell very properly does.

PROJECTION FOCUSING

Sir,—I feel some comments are called for on Mr. Sewell's remarks about 16mm. projector focusing. As I was present throughout at the St. Annes-on-Sea conference to which he refers, although I had officially nothing to do with the projection, I should like to make one or two points. It is not a fact that "there was imperfect focus

throughout". I made a point of wandering round the room to see. Short extracts from no fewer than 22 films made up one of the shows given. In some cases re-focusing was needed between one film and the next. What professional projectionist would normally expect to show brief extracts from the middle of a whole series of films? Incidentally, I sat through *The Browning Version* at a 35mm. cinema in Margate last evening and one projector never did correctly focus either the bottom left hand corner or the bottom right hand corner.

There is, however, one detail which I feel manufacturers would be well advised to note. As far as I am aware, only one 16mm. projector at present on the British market has any other method of focusing than some form of the helix mount. In my opinion the much superior method of having an additional sleeve controlled by a cam action, in addition to the rough focusing provided by the helix, would go a long way to solve the difficulty to which Mr. Sewell draws attention. This can be found on the old G.B. L516.

N. J. ATKINSON.

LONDON SCHOOLS' FILM SOCIETY.

THE REASON WHY?

Sir,—George Sewell draws attention to bad projector focusing at shows he has been to lately. I think I can tell him the reason why. At all amateur shows I have been to this last winter where the focusing has been bad, I have noticed the operators were wearing glasses. I have spoken to them, about the focusing during the shows, and the reply has invariably been that the picture was in perfect focus! What looks right to the man behind the glasses can be quite wrong to the audience. I would very much like an optician's opinion on this matter.

OLDHAM.

FRED GIBSON.

CATALYTIC DEVELOPMENT

Sir,—In my comments about the Delights of the Inventor (May) I should have added that the prize-cake often results from some grand mistake. After having kissed the post goodbye, I realised that I had made another bloomer and quite expected a rap on the knuckles. Mr. Caunter is either very generous or he failed to notice it. You see, while I kept twiddling 16mm. film in my fingers, he was writing about 9.5mm. as though no other gauge existed. Of course, in this film stock you get only the silvered backing. I overlooked this—and intend to keep forgetting it while we can obtain 16mm. with its lovely shining black coat.

This mistake calls to mind the time I once made a developer which would not develop—and out of the mess evolved the catalytic process of development. I found it better than a weak dose of compensating tonic. There must be quite a number of catalysts with power to give developers selective action. From my own experiments it looks as though there are quite a few of the mildly active reagents not in use which could become active under the influence of a catalyst.

I find it gives an increase in the time during which it is possible to continue to develop the latent image. It appears that the effective film speed is increased by reason of the continued build-up. The idea may have little future but it certainly stands me in good stead at the moment while I am using up some ex-U.S. Government pan stock.

It would be imprudent to gainsay the process now being worked by Mr. Caunter—he certainly practises what he preaches. Since he disclaims my suggestion about the use of a re-halogenising solution for use with reversal between the developer and the de-silvering solution, let us call this the Lee Process. Try it out with a few lantern slides for practice!

It will be seen that it has a gift of added brilliance. With reversal it gives added depth to the shadows, which is just what we often want, especially when the fog starts to rise. Used after second development and before fixation it gives more brilliance to the highlights.

NORTHAMPTON.

A. LEE.

BUT WHERE'S THE FILM?

Sir,—May I thank you for all the excellent aids to film making put forward in *A.C.W.* But where can we get film from to put them into operation? Photographic shops are full of roll film for still cameras, but 16mm. cine film is almost unobtainable, and 8mm. even scarcer. Would the manufacturers like to explain the famine—and offer a ray of hope?

BLANDFORD.

C. E. LANGLEY.

GOOD SERVICE

Sir,—Nowadays one hears so many complaints of poor service that an instance of the other sort is worth recording.

I bought a new Specto through a London firm (as I had to part exchange my old machine) and so had no local firm I could expect to help me if any trouble occurred. But Messrs. Specto have been kindness itself. Before they had time to see the damaged one, they sent a new spool arm to replace one slightly bent. A query about

shutter timing brought a large diagram immediately, and when the motor faded out, a new one arrived almost before it had stopped turning. As it happened, I had to return the machine as my ignorance of mechanics would not allow me to try and fit the new motor. Now I have received the projector back, fitted with a new motor and generally overhauled.

Such rapid and willingly offered service to a distant customer is very pleasant and gives confidence to those who must shop by post.

BIRKENHEAD.

D. W. O'KELLY.

VARYING HIRE CHARGES

Sir,—As a home exhibitor of both 9.5mm. and 16mm. sound, I am rather curious about the wide variation in hire charges. I have just screened *Tom Brown's Schooldays* on 9.5mm. at a hire charge of £1 1s. The charge for this film on 16mm. is £4 10s. Even allowing for the extra costs involved with 16mm., I consider the difference in price out of all proportion. The sound reproduction on 9.5mm. was quite up to the 16mm. quality, and apart from avoiding a 12 minute cut in running time, I can see no advantage in paying the larger fee.

It should, however, be pointed out that in many instances hire charges for features are more or less the same for both gauges, e.g., *Hold That Woman* and *Gangs Inc.*, perfect sound for £1 in both cases. I am fortunate in being able to choose between 16mm. and 9.5mm., with an eye on the cost, but probably few home showmen are in this position.

LEICESTER.

K. N. FARMER.

BROWN PAPER

Sir,—The mobile unit which visits our local church hall once a week was showing a film called *The Secret Tunnel*. In one scene in which the heroes struggle through the tunnel, and the screen is dark for nearly half a minute, a voice behind me called out: "It's a waste of film!" Voice from the back of the hall: "How do you know they're using film?"

BURSLEDON, SOUTHAMPTON. R. E. SHARP.

REQUEST FROM HOLLAND

Sir,—I have had several evenings of fine reading with *A.C.W.* and was able to buy back copies from a cine amateur in Holland. I would like to have complete sets but am still missing the following back numbers: Dec., 1947, Jan., April, May, Nov., Dec., 1948, April, August, 1949, Oct., 1950. It is impossible to send money from Holland to England because of currency restrictions, so

I am wondering if I could ask in "Ideas Exchanged Here" if any movie-maker in England will send me these copies in exchange for American magazines. I am able to send single copies or complete sets of "Home Movies" and "Movie Makers" for 1947, 1948 and 1949. I hope that you will lend me a helping hand.

K. VAN RIJSINGE.

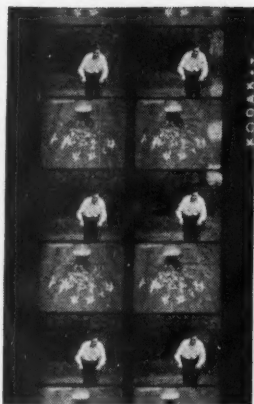
Sinaasappelstraat 155,
The Hague,
Holland.

STEREOSCOPIC FILMS

Sir,—Referring to the last paragraph of Mr. Stock's letter (p. 44, May) I would like to say that I was aware of the space wastage between frames in my stereoscopic film and realised that this might as well be used, but I decided to hasten slowly, and get satisfaction from the first efforts before attempting to go further, as there would bound to be some snags (there always are). You will see from the prints enclosed that the space wastage has now been eliminated.

Readers may like to know how the alternate images were obtained. In these two specimens a single film was passed through the camera twice. To do this successfully it was necessary to have some identification mark as a guide (at the beginning of the film in Specimen A, and at the end of the film in Specimen B). This consists of a punch mark. This mark was used to enable me to bring the film to the correct position after the first series of exposures, in readiness for the second series.

It was easily located by either rewinding the film in the dark room, or in the camera, in which latter case the footage and frame counters would indicate its arrival at the exact frame where the punch mark was made. This punch mark is essential, for without it,



SPECIMEN
B

See letter,
"Stereoscopic
Films" on
this page.

it would be impossible to differentiate between the exposed and unexposed areas of the film, once the film has been taken out of the camera gate.

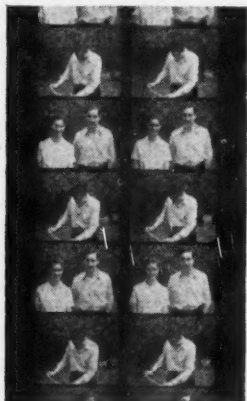
Since making the "double exposures" in the upright position (specimen A) I decided that it would be better if the alternate images were inverted, in which case the identification mark is made at the end of the first series of exposures. The "exposed" magazine is removed and placed in the feed position and re-threaded, and the second series exposed without rewinding. In projection a mask is used to hide the series not required. It is simply a matter of placing a frame of either series in the aperture.

In the case of 16mm. prints the film is re-perforated between the existing perforations, in a similar manner to Double 8 before splitting. In fact, a 16mm. print of the system described resembles Double-8 except for the alternately different images.

No Saving in Negative Space

After projecting the first series (specimen B) the film is removed from the take up and immediately re-threaded without rewinding, and the second series projected. In the case of multiple reel subjects or feature films each reel would contain "parts" 1 and 3, 2 and 4, and so on. The results shown in these specimens could be obtained more easily by printing, but it would not save negative space.

Referring to your remarks on my letter in the March issue, suggesting alternate right and left full size images as against my quarter size ones, the advantage is obviously with the larger images as far as enlargement is concerned, but I feel that any system to be acceptable must conform as much as possible to standard practice, using one film and one projector, running at normal speed.



SPECIMEN
A



For his prize-winning film, "Antiquities of Wycombe", John Aldred used a home-made titler out of doors.

PORTRAIT OF A TOWN

By JOHN ALDRED

I have always wanted to produce a colour documentary which even my friends would accept without undue criticism, so I embarked on *Antiquities of Wycombe* which is, as a sub-title explains, "a short guide to the Borough". I decided that I would show the more picturesque buildings and features of the town, at the same time explaining a little of their historical significance.

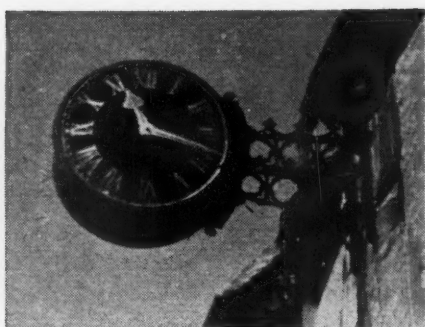
More picturesque buildings? That term needs qualification, I think. Wycombe is a picturesque place—that's why I picked it—but if my film was to be merely a series of shots of pretty-pretty views and olde worlde corners, then assuredly it would fail. The charm of the place was a challenge. I'd got to avoid the picture postcard approach and yet I could not avoid presenting a generous selection of picture postcard views. The solution—the only solution—was to try to show some of the day-to-day life which went

on against the picture postcard background, and to relate both to their common history.

No use tearing around the town with trigger-happy fingers and 1,000 ft. of film. First I had to visit the library in search of local literature. It was the middle of winter so I had plenty of time to design the general layout of the picture. After a while the scheme emerged. The material collected seemed to fall into two sections: the first on High Wycombe and second on the nearby



The Mayor is weighed both on taking office and on relinquishing it. If he has gained in weight, the assumption is that he has not been sufficiently conscientious in carrying out his duties! The ceremony usually takes place under cover but the authorities helped the producer by holding it in the open.



village of West Wycombe. I took note of all I wanted to shoot, what I wanted to say about it and its place in the film, and then when spring arrived I set out with my camera.

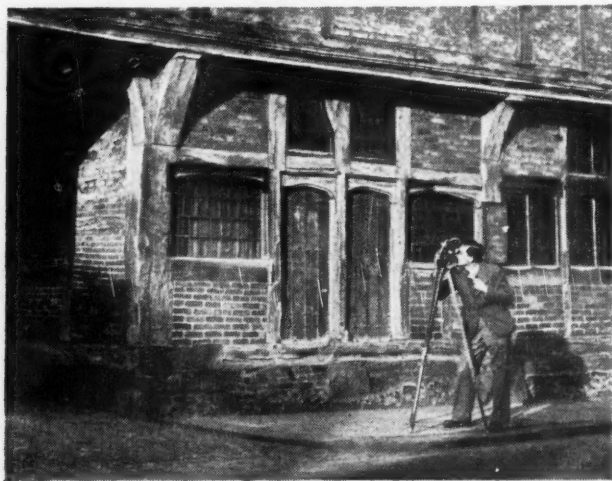
At this time of the year the atmosphere is invariably very clear and quite ideal for landscape shots—no need for the haze filter one so often has to use in the summer. I was particularly keen on making a good job of the photography, so I held on to my first rolls until I had exposed 400 ft. (all of the same batch number), and sent the whole lot off for processing together.

I was thus able to complete a number of sequences, but it was rather a nerve-wracking business. Suppose I'd slipped up somewhat in the exposure? Suppose the camera had developed a fault? Suppose something went wrong in the processing? I longed to see on the screen all the material I had taken. Anxiety and impatience warred with prudence, but prudence won. Being processed

in one go, colour balance is constant throughout the 400 ft.

For a film of this sort of subject I think one simply must have a tripod. Mine's an ex-R.A.F. one, firm but rather heavy. But I didn't let its weight put me off. I carted it about almost everywhere. *Almost*. The still on page 352 records an occasion when I didn't. But I had my reasons: I was filming in the local market. There was quite a crowd there and I had to be as inconspicuous as possible. A tripod would have set people gaping.

I was puzzled—at first—as to how to open the film, for most of the approaches to the town are not particularly attractive cinematically. But my winter researches in the library had unearthed a book which described the view from the boating lake. The boatman there had a large, flat-bottomed craft fitted with an outboard motor. What about taking a tracking shot along the lake?



Above, two frame enlargements from the film, a Kodachrome production. The author was not content with a shot of the clock alone, but went behind the scenes and showed the ancient mechanism at work, the solemn ticking of an old grandfather clock supplying the sound effect, recorded on disc. In the photograph opposite he is seen shooting one of the picturesque buildings which are so distinctive a feature of the town.

Nothing like water for a smooth tracking shot, I told myself.

In due course there I was in the boat, gear in position. We went on a trial run. Everything seemed to be all right. I should be able to get (so I hoped) an effective moving shot of the approaches to Wycombe. Further, the camera would take the place of the audience, so that it would seem as though the audience themselves were actually moving in on the place.

Good! We'll try a take. A nice fade-in, then out of the shadows and there was Wycombe in the distance—for a second, anyway. At that moment the propeller caught in some duckweed, the boat slewed round, and Wycombe was behind us. Ah, well, let's go back and begin again. We did, and everything went according to plan.

Time-honoured Custom

There is a time-honoured custom in High Wycombe that, after election, the mayor is weighed on a giant spring balance. He is weighed again on relinquishing office, and if he has put on weight during the year then the inference is that he has not been a good mayor! This ceremony had to find a place in the film, of course. I could scarcely script it in advance but I knew enough about it to know what to expect. I also knew that it was held under the Guildhall, a building held aloft on stone pillars.

Would there be enough light for Kodachrome? I went along and took a reading. There wasn't! I sought out the town clerk. Could he arrange to have the ceremony held outside where there was some sun? He was dubious. It would mean breaking with

tradition. I pleaded. On the day of the ceremony there were the scales shining in the sun. Unfortunately I couldn't be there to appreciate his kindly co-operation, but George Warner of the High Wycombe Film Society sportingly took my place at short notice.

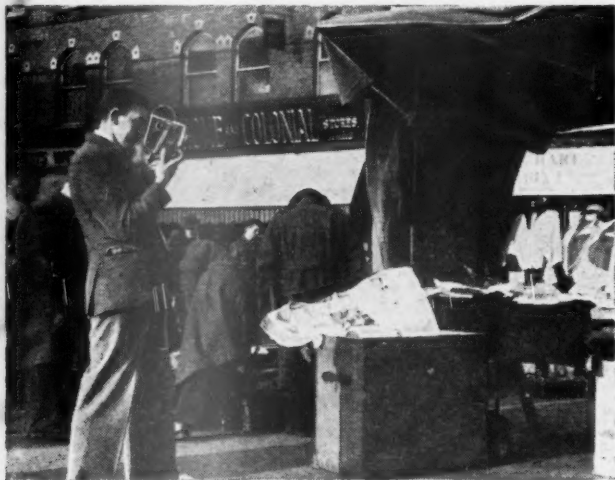
The weighing-in (and out) makes an effective sequence, I think, but I got most enjoyment out of shooting at West Wycombe because its quaintness and charm appealed to me so strongly. I made friends with the local verger who seemed to have the entire history of the village at his finger tips. I could have made several films based on his revelations.

One day I happened to see him winding up the village clock and felt I simply had to write the episode into the script. It was the only time I departed from my original plan. True, it was a fairly elastic one but I knew that if I allowed myself to be seduced by every picturesque event or scene that newly presented itself I should get bogged down.

Behind the Scenes

I added to the film in this case because, although an angle shot of an old clock is one thing, getting behind the scenes and showing the ancient mechanism at work is quite another. There are few old towns in which you cannot secure the first kind of shot, but the average visitor certainly doesn't get the opportunity of seeing the second—and it is part of the purpose of the film to take him behind the scenes.

While, however, the detail is interesting in itself, one must present a broad view of the background. How is the town situated?



The producer used a tripod (ex-R.A.F.) for practically all of the film, dispensing with it only when candid shots were required. A tripod in the market place would have set people gazing and thus robbed the film of its authenticity, so he wandered around with the camera hand-held.



From the heights to the depths. The best way to show the situation of the town was to shoot from the church tower from which a fine panorama is obtained. Beneath the church are caves dug to provide chalk for the main road seen from the tower—so down into the caves went the cameraman.

Why do the main streets take the direction they do? The best way to answer these questions was to climb the tower of the church which is built on a hill. From the top the whole panorama stretches out before one. The town is seen to be in a valley, its main thoroughfare running ribbon-like through it.

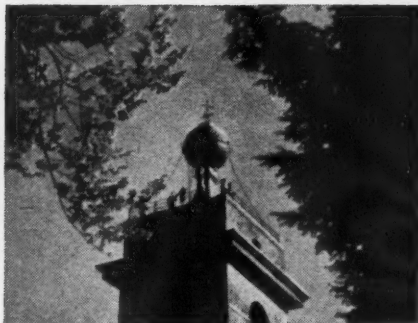
The Italian-style interior of the church is unusual and interesting. The high, flat ceiling excites comment, but could I show it in the film? It was dark, and I doubted whether photofloods would carry that far—an entirely academic conjecture because there was no mains supply, anyway. But I do have two 30 in. x 40 in. sheets of hard-board covered with silver paper, and they threw quite a deal of light aloft. I gave maximum exposure and hoped for the best. Fortunately hope was fulfilled.

For the oil painting of the Last Supper on the chancel roof I had to give an exposure of one frame a second, even though I used reflectors. Setting up and filming took an appreciable time, and all the while I was uncomfortably aware of the concentrated gaze of Judas. I couldn't seem to escape that solemn eye. It was quite eerie!

Filming Underground

Beneath the church are some caves which were originally dug to provide chalk for the building of the main road—which fact I duly recorded in the script. But a mere reference to the caves would be rather dull. If I failed to show them the audience would feel cheated. So I wrote some scenes into the script, hoping that I would be able to obtain some magnesium flares or Tilley lamps from a building contractor to film them by.

Then I spotted a 110-volt petrol-driven



generator in a garage. Now, you can get photofloods for this voltage... I went inside. The proprietor proved only too keen to help and in a few minutes I was towing the generator away, on cheerfully given loan.

The thing developed fumes, of course, so we could run it underground only for short periods ("we" included Society members, one of whom we filmed wandering round the caves). The setting-up had, therefore, to be managed in the light of candles and torches, the floods being switched on only for the making of final adjustments. Like Judas's eye, it was all rather eerie—just the four of us, plus one toad, in the caverns underground. In carrying a lamp to another position one of the party got lost, but he turned up in a branch tunnel fifty yards further on.

By the end of the summer I had exposed 800 ft. of Kodachrome. After processing I projected each spool once only (I didn't want to run the risk of scratching them) and, if they seemed satisfactory, I carefully wrapped them in tissue paper and set them aside to await editing. Only four re-takes were necessary—three because of faulty exposure and the fourth because of edge-fogging at the beginning of a roll. It was my fault. I had re-loaded in too bright a light.



"Antiquities of Wycombe" is notable for its photography, particular care being paid to pictorial composition. In the first shot framing is used for pictorial effect. In the second its primary use is to focus attention on the main point of interest.

When all the material was finally shot, I started on the editing, whittling it down to a rough-cut of 600 ft. Then I added the titles, and pruned the whole lot (titles included) to 500 ft. My titler is a home-made affair which can be used out-of-doors, so I was able to shoot with regular Kodachrome. The titles take the form of old English lettering on hand-painted cards. Except for one they were painted for me by Eric Saw.

Now for the sound track. To simplify recording and avoid the necessity for dubbing (which would have sent up the cost) I planned to have only one sound—commentary, music or effects—on the track at a time. George Warner loaned me a disc recorder and together we put it through its paces.

I had already decided what the title music should be. It's customary to have dramatic fanfares and what-not to open with, but it seemed to me that such an accompaniment would be alien to the theme. What does one often hear as one sets out to visit a town? Church bells! The parish church has a peal of them. I had a talk with the vicar, as a result of which an unusually large team of bellringers turned up one Sunday evening.

Recording the Bells

The recording gear was carefully set up in my car, so that all we had to do was to run a lead to a power point near the organ, pay out the microphone cable—and we were all set. But the lead proved to be 50 ft. short, so we ended up with all the gear on the lawn. Moral: always carry more lead than you think you could possibly need! We fixed up a buzzer in the belfry so that we could signal to the bellringers, and everything went off happily.

When the service began I took the microphone inside and we recorded a psalm and one verse of a hymn which I planned to use

as an accompaniment to the interior church scenes. Accompanying the shots of the West Wycombe clock is a solemn ticking—not of that timepiece but of an old grandfather clock. We had the microphone very close to the escapement and got a realistic effect.

The most difficult of the sound recording tasks was the timing to fit the visuals, but eventually everything was ready and we took our discs and typewritten commentary to a recording studio. Not having a monochrome dupe to serve as cutting copy and wanting to preserve the original Kodachrome, we recorded the final track to stop watch. This worked out quite well, but I did have to modify the picture a little to fit the track. One sequence had 10 ft. more music than picture, so I had to cut out a few scenes (with their commentary) which came later and insert them in this under-length sequence.

Home-made Synchroniser

For lining up the track with the visuals I used the home-made synchroniser described in the Dec., 1949, issue of *A.C.W.* This device carries two 16mm. sprockets on a common shaft and is used on a rewinder which accommodates two spools. Plenty of leader was attached to each end of the sound and picture rolls, and start marks were made with sound blooming ink. You have to remember to pull the sound track down 26 frames so that the laboratory can make a combined print without the need for any modification.

The cost of all this? The materials, including one combined print, cost £63 10s., which is a respectable sum for amateur work though, of course, ridiculously small by professional standards. In return for it I gained a wealth of experience, had months of pleasure and won a silver plaque!

A SELECTION OF ODD SHOTS

presented by GEORGE H. SEWELL, F.R.P.S.

Learning the Job. One weakness of the average cine society is that the little group in the middle are so busy making films that they forget the necessity for looking after the less gifted members and, in particular, the newcomers—the life blood of any society. I have recently heard of two good plans for teaching the young-in-experience—one from an old club and one from a new.

In the first case a member who had submitted a film to an important competition and had got nowhere with it, turned it over to the club who thoroughly discussed it at a series of meetings. Bit by bit they cut it to pieces (literally) and then re-assembled it. The original film was wrecked, but they learned a great deal.

In the second case members were asked to use up the tag ends of their spools—the odd shots which would not fit into their filming plan—and to turn them into a common pool. The complete collection of odd shots was screened and members invited to select whatever they wanted for a film to be based on this miscellaneous material.

Each member was asked to design his film on paper, the shots were screened again and each script discussed in detail, the best being selected for turning into a complete picture. As my informant said, "the result will be anything but first class but it should give us some useful practice in editing".

Frame Shape. I was interested by the correspondence some months ago on frame shape. I take the view that the shape should not be altered during the run of a film, but I do feel that a film could have its own special format throughout. The compositional troubles which arise in the former case do not occur in the second.

Pictorial composition relates to the framework within which the picture is

contained the whole of the time you are looking at it. One of the 'rules' is that the interest should be concentrated well within the frame, but if you change the shape of the frame during the run of the film, you introduce another pattern at the edges which may distract attention from the main part of the picture. Further, it will temporarily deprive the audience of points of reference they had already established in their minds.

The apparent proportions of the existing accepted frame can, of course, be modified by bold composition. For example, you can shoot through a dark archway so that the silhouette takes up a generous amount of the space; or a branch near the top edge will effectively modify the normal dimensions of the frame. But these are all devices for creating patterns of pictorial or dramatic value within the limits of the frame area. If you physically alter those limits you introduce all sorts of complications.

Storage. My doctor trotted out some exposed but unprocessed 9.5mm. He described it as 'rather old', wondered whether it would be worth processing. I sent it off. One reel came back blank. The other had an image of quite good density but somewhat depressed contrast. Rather queer, I thought. Then came the explanation. The film had been exposed ten years ago and had been lying in a drawer ever since!

This remarkable revelation of lack of plan set me examining my own methods, and I had a grand clear-out of the mass of films I have accumulated over the years (all of it processed, I hasten to add!). I found three 16mm. films (two 400ft. and one 200ft.) that I had made twenty years ago. They were on ordinary spools and had been casually stored in cardboard boxes. Intrigued, I ran them through the projector. All three went through beautifully sweetly; only the

two or three outer turns had become dry and curled. Other films which I had stored with care were in no better condition.

The moral appears to be that one need not be too careful, but it would be a grave mistake to interpret this too literally! Film is resilient, but normal (not excessive) attention to storage certainly pays. Had I not rescued my 20-year-old films at this late hour, I shudder to think of the sight that would greet anyone who looks at them twenty years hence—assuming anyone will want to look!

Titles. A reader writes to say that if titles must be used, he thinks superimposition the only method. And as an example of it he cites a title he recently made. Briefly, it consists of a close-up of hands manipulating a projector in the top two thirds of the screen, while superimposed on the remaining third (black) are several lines of title moving upwards. But he also says that he agrees that it is wrong so to design a title that the audience have to take in two things at once. Isn't that just what they have to do in this case?

He quotes, too, the scene in *Account Settled* in which ticker tape slides across a shot of activities inside Scotland Yard. It is true that here also two things are going on at the same time, but the justification is that the two are directly related, the title inscribed on the tape being virtually a piece of the action. No, I am afraid I have yet to be convinced that superimposition is good titling practice.

Slowly Does It. I have just had my splicer serviced (I expect you know that the makers will do this at a modest cost). New scrapers were fitted and one had to have a new shearing block. When I tried them out I was struck by the thought that I must have used them in bad condition for a very long time. I had had to bear down hard in scraping—with risk of tearing sprocket holes—but now a few light scrapes were sufficient. Further, the film was now neatly sheared, and it was quite easy to obtain a first-class splice.

Yes, I know what you're thinking. Here am I setting myself up as friend and

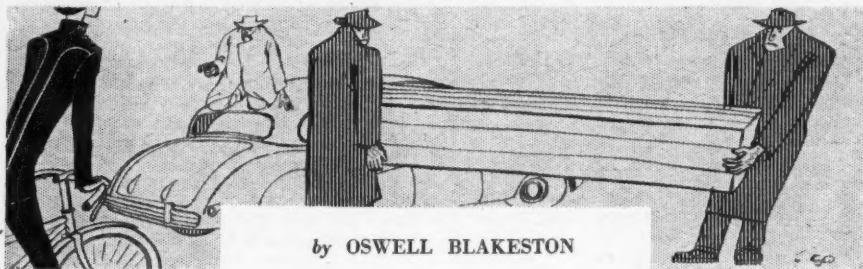
adviser, and yet for months I have apparently been quite content to use faulty equipment. I have no real excuse, but I do counter your unspoken comment by pointing out that I'm sure many of you are doing the same thing—not only with splicers but with practically every piece of apparatus you own.

The trouble is that it rarely goes wrong suddenly. The splicer scraper very slowly gets more difficult to use; the projector lamp slowly gets less efficient; the camera motor slowly gets a little more erratic. And one doesn't notice the deterioration.

Familiarity blinds us to imperfections. Were it not for this, life would scarcely be supportable! We accept them, often unconsciously, because we are used to them. Live and let live! But there should be no *laissez faire* about our attitude to machines. So let someone else look with a fresh eye on your apparatus now and then—a friend at the club or your dealer who can, if necessary, effect a cure by supplying new parts or servicing old ones.

Make it a habit to turn in your gear for servicing occasionally: your camera before the main shooting session of the year; your editing gear in early autumn; your projector in early winter. By doing so you will spread the modest cost over a considerable period and have the great satisfaction of knowing that your equipment is in tip top condition. Of course, I know you can do much of the servicing yourself, but you may not be able to recognise the need for it without expert advice.

O.K. Now. We have recently had trouble with our venerable Bell & Howell projector (considerably pre-war vintage) so we took out the gate and presser pad. We discovered score marks across part of the latter, contributed by someone who elected to remain anonymous, and we also found that the rails on the pad had worn down very considerably—and not quite evenly, either. Now that we have a new gate and pad we are able to hold pictures much more closely in focus all over the screen. If you are troubled with imperfect focus you might do worse than examine these two points.



by OSWELL BLAKESTON

Note: I have taken the liberty of taking a number of short-cuts at the beginning of this picture in order to get the story "set" without wasting too much time. Purists may not agree; and to them I make my apologies. Personally, I feel that if there is a gain in ultimate entertainment value, this may justify a certain cavalier treatment of the rules.—O.B.

The Great Detective

The Main Title is followed by a second card on which is inscribed a large question mark

Scene 1. *Fade in.* A series of shots of birds. For these pictures the cameraman masks his lens with a black paper cut-out, suggesting that the birds are being viewed through a pair of binoculars . . . Perhaps a flock wings up from a field, and the camera swings with them into the sky. Then, maybe, a close-up. Then another flock planing to rest, cutting across the screen at an opposed angle to the first flight. Etc. . .

2. A medium shot outside the church. Birds are settling in front of children who are throwing crumbs.

3. A closer shot of 2. The shadow of a policeman enters the foreground of the picture. The kids look up and grin. Clearly, the constable is a friend. In shadow-play, the P.C. waves and moves out of frame.

4. A close shot of an old dame standing at the pavement edge with a heavily-laden shopping basket. The P.C.'s shadow stretches out by her side.

5. A medium shot of the constable steering the old lady across the road. He is carrying her packages.

6. A close shot of the facade of the local bank. The P.C.'s shadow spreads into the picture's foreground.

7. A close-up of the bank sign.

8. A close shot of a book-store window. The window is dressed with a small-town display of crime books and cheap adventure magazines. We catch the reflection of the P.C. which moves slowly across the window.

9. A close-up of a book jacket, carefully chosen to indicate "The Great Detective" theme.

Bird sounds.

The voice of the commentator breaks in above the bird effects: "Policemen, I know, ought to watch criminals, but bird-watching has always been my special hobby.

"Not that it made very much difference in Little Longdale . . .

. . . whether I looked for birds or crooks. "There wasn't any crime in Little Longdale.

"A policeman was almost superfluous in our village. But there had to be just one . . .

. . . er . . . officer of the Law.

"And that was my job . . .

"And sometimes I'd pray for something exciting to happen.

"Suppose, I'd say to myself, 'a couple of fellows held up the bank!'

"What a dash I'd cut dealing with a bank robbery, all by myself!"

10. A close shot of a wall. In shadow the P.C. strides across it. He is holding (in shadow) two squirming customers by the scruffs of their necks.

The shadows pass out of frame. A small dog trots into the picture and runs along by the wall. A rather perky little dog would be best, to serve as ironic contrast to the preceding scene.

The dog has disappeared, and the camera now pans along the wall, faster and faster until everything blurs.

11. This shot begins with a blurred pan which gradually gets slower and clearer, and finally the camera lens settles on the P.C., who is standing at cross roads in the open country. His cycle is propped against his thigh, and he is conning the country through his binoculars.

12. Long shot, with binocular effect. The camera pans over the countryside, and then comes to rest on some distant point where there are flashes and stabs of light. It is as if somebody were signalling with a mirror.

13. A close-up of the P.C., with the camera angled low and looking up. He takes the glasses from his eyes, and makes some adjustment. Then he peers through them again.

14. Same as 12—the signalling.

15. Same as 13. The constable is puzzled. He puts the glasses back in the case slung over his shoulder; and draws a map out of his pocket. He opens it. (We get the idea that he is trying to pinpoint the position of the signalling.)

16. A large close-up of the map. The P.C.'s hand, holding a pencil stub, traces along a road and marks a cross. (We guess he thinks this is the place where the signaller may be operating.)

17. Same as 15. The P.C. jumps on his cycle and turns down one of the cross roads.

18. Shot at the corner of a country road. The P.C. wheels round and makes for the camera.

19. Shot down another country road. The P.C. is pedalling away from the camera.

20. Shot at another bend in a road. The P.C. takes the bend into the picture, and halts. He draws his binoculars from his case and raises them.

21. Long shot with binocular effect. A car is drawn up by the side of a long, straight road. We can just make out that a man is standing on top of the car, apparently heliographing with a mirror. Two other men are standing on the road by the car.

22. Same as 21. The P.C. lowers his glasses. Bewildered, he passes an uncertain hand over his eyes. Then he looks resolute and pedals off out of frame.

Bring up bird twittering here, as comment on the village constable's dream of glory!

"Oh, I expect I'm a fool to tell you what really happened when I did get my chance.

"But I wonder if you'd have been cleverer than I was . . .

"Well, I was looking at the birds one afternoon, when I picked up something else . . ."

Bring up bird songs here.

"Actually, I didn't expect to find anything more exciting than kids at play. But I thought I'd go to have a look, just in case . . ."

Music. Softly at first, but very busy.

Music now swells up fortissimo.

23. A medium shot of the mystery car. One of the men on the ground—who has been looking out towards the camera—cups his hands round his mouth and shouts something to the signaller on top of the car.

24. A close shot, taken from a low angle, of the signaller. He puts the mirror in a pocket, and turns to look down the road. (He has been standing at right angles to the camera, to catch the sun, and send the flashes out over the countryside.)

25. Shot taken from the signaller's viewpoint. The P.C.'s cycle has appeared in the distance.

26. A close shot of the P.C. He has stopped cycling again, and is looking straight ahead in hesitation.

27. Shot taken from the P.C.'s viewpoint—the mystery car and the three men who seem to be waiting for the constable to catch up with them.

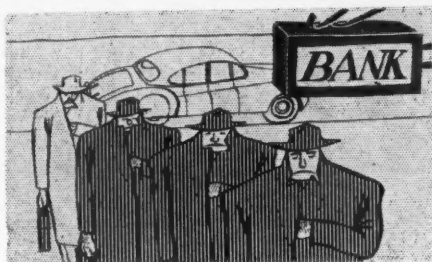
28. Same as 26. Cautiously, as if scarcely believing his eyes, the P.C. cycles on; and the camera *pans* with him for a moment.

29. Same as 27, but now we have a *travelling shot*. The audience must feel they are using the policeman's eyes as he pedals slowly forward. So the camera is mounted on a car which draws nearer and nearer to the menace which awaits the P.C. Now we have a chance to appreciate the thoughts which must be flicking through the constable's mind. (Is this some surveying stunt? Or can it be something to do with a film? Etc.) Then, with great deliberation, the man on top of the car reaches into a pocket and brings out a revolver. He aims it at the constable (straight at the camera lens). Sunlight catches the gleaming barrel in a new heliograph of danger. (Something is settled then—this is no joke! . . . or a joke which is being carried too far? . . .)

30. A close shot of the P.C. Again he puts his feet to the ground. He is incredulous of such adventure on a sunny afternoon.

31. A close shot of the man on top of the car, steadying his gun.

32. A medium shot looking down on the scene, establishing the car and its three grim attendants, and the policeman at some distance, halted by the threat of violence. (This scene might be taken from a tree by the roadside—the cameraman perched in the branches; or from the top of a hillock or mound. The location of the whole sequence should be chosen with this shot in mind.) The two companions of the signaller now open a door in the car and begin to drag out a box or crate—a box large enough to suggest that it might serve for a coffin!



Music sinks to a whisper.

Silence, to give dramatic stress to this moment.

Music starts again, very faintly. The "sound crew" should aim to achieve some distortion for this music, as distortion will help the audience to capture the sense of hallucination. Possibly, the "effects department" might provide a gramophone record with an eccentric centre—with a hole for the turn-table pin purposefully burnt off-centre with a red hot poker. Such an eccentric record would ensure ghostly music, and help to create the feeling that a nasty Destiny is being wound up by Fate.



33. A close shot by the car of the two men struggling to remove the great box.

34. A close shot of the P.C. He is trying to pull himself together, to take some effective action as—the Officer of the Law.

35. A close shot of the man on the car roof. He goes through the cautionary ritual of kneeling to take more deliberate aim.

36. Same as 33. The men have now freed the box from the car, and are carrying it on to the sward by the roadside.

37. A large close-up of the P.C. (Dare he risk taking a leap forward? It's one against three—and a gun!) The sweat is gleaming on his forehead.

38. A large close-up of the barrel of the gun, pointing into the camera lens.

39. Shot of rooks, wheeling in the sky overhead.

40. Same as 32. The two men have put the coffin-like box down on the turf. They now run back to the car. The man on the roof leaps to the ground with great agility and hurls himself into the car, almost in one movement. The car drives off at a great pace.

41. Same as 37. The P.C. wipes the sweat from his face.

42. The car vanishing at the end of the road.

43. A medium shot of the P.C. who, rather unsteadily, walks forward, pushing his cycle.

44. A closer shot of 43.

45. Travelling shot. The coffin-like box, as seen by the policeman who is walking towards it.

46. A close shot of the P.C., looking down at the box. (What will he find? Is it a booby trap?)

47. A close-up, looking down on the box. The lid is being splintered open with a heavy bar.

48. A close shot of the P.C. and the farm labourer, working on the box.

49. A close-up of the box. The lid is now being torn off by two pairs of hands. Then we see—that the box is empty except for some heavy stones. The stones are picked up and dropped back again.

50. A close shot of the P.C. and the farm labourer. They are bewildered.

51. A large close-up of the P.C. The picture goes slowly out of focus.

52. A medium shot outside the bank at Little Longdale. The picture comes into focus. Four determined men, carrying briefcases, walk into the bank.

Suddenly, the music becomes loud again, deafening.

Music stops. The cries of birds.

Bird cries.

There is now a crash of music, without distortion.

Fast and racing music.

Music jars out, and the commentary begins once more:

"Yes, I saw I'd have to cycle to the nearest farm to get help. I'd need a crow-bar . . .

"One of the farm hands cycled back with me . .

"And when we got it open . . ."

Loud music.

"Then it came to me in a flash . . .

"I was the only policeman in Little Longdale, and I'd left Little Longdale wide open . . .

YOUR OWN STEREO FILMS

By D. M. NEALE, B.Sc.

Returning from the Festival Telecinema I wondered whether I could make my own stereoscopic colour films. In many ways the amateur has an advantage over the professional: he is free to use any non-standard arrangement he pleases, and although most stereo processes involve a considerable loss of light, he can more readily compensate for this by projecting a smaller picture. Also he has less difficulty in providing—and retrieving—viewing spectacles needed by his small audience.

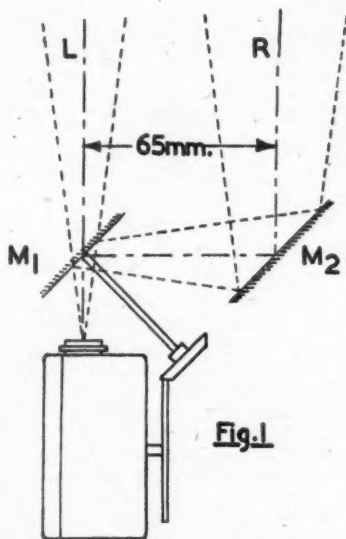
The correspondence columns reveal that several readers had already been busy with stereo experiments. Quite rightly they eschew the *parallax stereogram* with its mesh or lenticulated screen. For reasonable definition such a picture must consist of hundreds of vertical strip elements accurately registered on the screen. Whether or not this principle will be ultimately adopted for the professional cinema, it is clearly not the amateur's choice at present.

The Same Principle

Alternative stereoscopic systems all rely on the same principle: that of two separate picture records, one viewed by the right eye and the other by the left. The major difficulty centres on this selective viewing for it is not difficult to put the two records on one film either within the normal frame or by arranging them in alternation. The latter scheme has already been advocated in these pages and since it seems the easiest arrangement to try, let us consider it first.

An attachment is required for the camera so that alternate frames may be taken from viewpoints displaced horizontally by 65mm.—the average distance between our eyes. Fig. 1 shows a simple arrangement. This is based on one used experimentally by Three Dimensional Films Ltd., in conjunction with Stereoscopic Motion Pictures Ltd., and described in the May 1949 issue of "British Kinematography".

Geared from the camera is a counter-balanced semi-circular mirror, M1, rotating once for every two frames. When M1 is opposite the lens the camera sees the subject reflected in the stationary mirror, M2. For the next frame, M1 is no longer opposite the

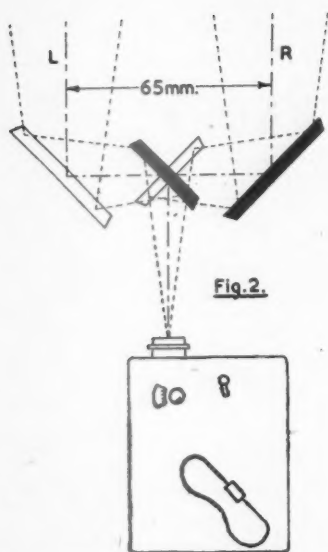


lens and the camera observes the subject directly. Alternate frames are thus exposed along the left- and right-eye axes, L and R. One minor objection appears to be the difference in path-length but if no very close subjects are tackled, this is not likely to be serious.

To view the results stereoscopically we can project the alternate frames through red and blue-green filters. Wearing spectacles having one red and one blue-green eye-piece, we shall then see a stereoscopic reproduction; assuming, of course, that the filters are arranged to present each eye with the correct aspect.

In the brain the red and green images seen separately by the eyes should combine to give the impression of a monochrome picture. I say *should* because personally I find it difficult to sustain this impression. To me the balance seems to be most unstable, moving sometimes to red and at others to green. A mental effort restores the neutral but is clearly a distraction.

For this reason it is preferable to use



polarising filters in place of the red and green colour filters. If you are using Kodachrome it is, of course, essential. The two records must then be projected through polarising filters the axes of which are set at right angles for successive frames. The screen is viewed through polarising spectacles in which the axes of polarisation are also at right angles to match the projection filters. But for the expense of colourless Polaroid, this would seem an ideal solution. A metal-surfaced screen is essential, but this is a very slight limitation.

Flicker

Despite the attractiveness of the scheme, however, there are several hidden snags. Mr. Stocks (*Ideas Exchanged Here*, May) has put his finger on one: each eye sees a bad flicker at half the frame frequency. Fortunately the brain adds the two eye stimuli so that flicker is greatly reduced—but still not eliminated. Flicker which was acceptable in 1910 will certainly not get by today and for this reason the two firms mentioned above have abandoned the successive projection scheme. They suggest that a speed of 48 f.p.s. is required to remove flicker altogether.

Another difficulty encountered is *time-parallax*. Since the right- and left-eye views are taken one after the other they do not match perfectly if either the camera or the subject is moving. Stationary or slowly-moving subjects are reproduced well, but if anything moves rapidly fusion of the two

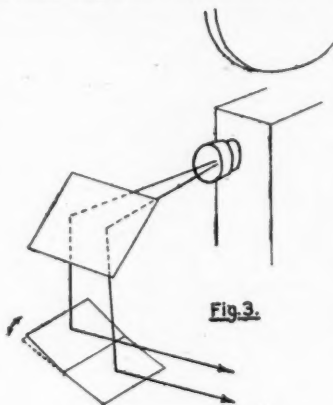
images cannot be obtained. I have the impression that a monochrome stereo film at the Festival Telecinema shows a similar effect.

Flicker and time-parallax problems disappear if we record both aspects on a single frame so that they may be projected and viewed simultaneously. About 1936 such a film was exhibited and described as "the first three-dimensional colour talkie ever". The two aspects were superimposed on a single standard frame, the left-eye aspect being recorded as an image toned blue-green. The right-eye aspect was an image toned red-orange and was probably on the other side of the celluloid.

Colour Reproduction

Each member of the audience received a pair of spectacles having filters, red for the left eye and blue-green for the right. Through the red filter the various densities of the blue-green left-eye record appeared as shades of grey and black while the red toned image of the right-eye aspect remained invisible. Similarly the right eye could see only the red-toned image through the blue-green filter.

This is, of course, the well-known anaglyph principle. In the film described an attempt was made to add colour reproduction by recording the two aspects through red and blue-green filters corresponding to those of the viewing spectacles. The idea was that, in addition to providing a stereoscopic impression, the brain should combine the two colour records to provide an approximation to the original colouring. In point of fact it did not work out that way. The differences in tone contrast between the red and green images impaired the stereoscopic recombination. Also the colour effect remaining after a few minutes' viewing



was negligible due to the adaptation of each eye to the filter in front of it.

These difficulties *can* be overcome, but the only way practicable for the amateur experimenter involves projection of the Kodachrome anaglyph through a complex array of polarising filters and colour filters and viewing the result with polarising spectacles. The chief merit of the original, that the projector was completely standard, is therefore lost. If we are going to such lengths, it will be better to pass on to a third arrangement

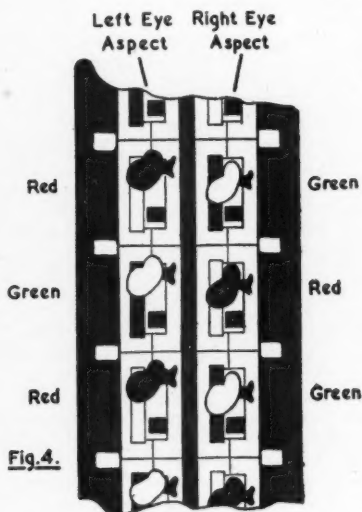


Fig. 4.

which does not call for Kodachrome, yet gives a coloured stereo picture.

In the March issue (p. 1085) a few frames were reproduced from an experimental stereo film by Mr. P. J. Smith. The two records were arranged side by side within the space of a standard frame. The suggestion has been made that the small images must show a loss in definition since they require more than twice the linear magnification of the full-size frame. Also there is a lot of waste space and a corresponding waste of light.

These objections are very largely met by turning the images on their sides and slightly changing their aspect ratio from the standard 4 x 3 to one of 5 x 3. This, of course, gives a relatively wider picture, a good thing for stereo because of the convergence of the eyes. Very little picture space need now be wasted and the increase in magnification is only about 50 per cent instead of over 100 per cent. In fact the half-frame on 16mm. will be almost as large as a whole frame on

9.5mm. and a half-frame on 9.5mm. will be larger than a full frame on 8mm.

The camera is most simply operated on its side with two small periscopes in front of the lens to displace the viewing axes of the half-fields by 32.5mm. in opposite directions (fig. 2). The periscopes must be twisted slightly so that the emergent axes are at the same horizontal level. A wide-angle lens is desirable to preserve correct perspective and to make sharper the dividing line between the two mirrors.

A simpler system suffices for projection and enables the projector to be used upright but facing at right angles to the screen. A mirror (fig. 3) deflects the beam vertically downwards and the two halves fall on two mirrors inclined at about 45 degrees. These deflect the two half-beams sideways so that the images appear superimposed on the screen, right way up. If polarising filters are put in the two half-beams, the film may then be viewed stereoscopically, through polarising spectacles.

Adding Colour to Monochrome Films

Provided the images are not rotated relative to each other, registration is not very critical. Whereas in additive colour work superimposition must be perfect, in stereo work the brain makes the final adjustments.

Such an arrangement is equally applicable to monochrome or Kodachrome. However a recent French patent by P. Juillet covers a method of adding colour to black and white stereo films of this type. It is described in English in the corresponding U.S. Patent 2,520,842. Each part-image is recorded as a sequential additive colour film similar to that described in these pages early last year. The clever part is the phasing of the records so that they are always complementary (fig. 4). Thus, when the left eye sees a green record, the right eye sees a red one, and *vice versa*.

It is claimed that no time-parallax colour fringes appear because the two colour records are exposed simultaneously. Also flicker troubles are greatly reduced because two colour records are projected all the time.

The patent talks in terms of three colour records, red, green and blue, which must leave some flicker even at 24 f.p.s. However, with only two complementary colours the film speed could be reduced to 16 f.p.s. without producing flicker. The light efficiency is at best only 25 per cent when using rotating colour filters and polarising filters for projection. But then there must be a snag somewhere if you are getting colour and stereo for the price of black and white "flat".

A letter from Mr. P. J. Smith on stereoscopic projection appears on page 349, and a review of the newly published book, "Stereoptics", will appear next month.

TWO KINDS OF HOLIDAY FILM

This survey of Highly Commended films may suggest ideas to you for that picture you are going to make this year.

"If only," one often says to oneself, "I could think of a good way of *beginning* my film, the rest would probably come fairly easily." The start is often the most difficult part to manage, particularly if the subject is the familiar one of holidays or domestic incident. If one starts off tamely, the chances are that one will continue that way.

There is, however, the danger of being too original, of twisting the theme to provide an opening not really suited to it. J. J. Butterworth's *Reflection*, Highly Commended in the A.C.W. 1950 Ten Best competition, breaks comparatively new ground in subject matter, but starts off badly. Indeed, the introduction is calculated to raise a smile—and that is particularly unfortunate because the film is a reverently treated song of praise on the theme, "O Lord, how manifold are Thy works!".

The producer renders thanks for the beauty of the countryside but introduces the film with a series of shots showing the mechanics of film production. The camera is cleaned, the film exposed and returned from processing, spliced and then projected. We give thanks, says a sub-title, "above all for the Divine intelligence reflected in these things". Then follows a shot of a projector.

The idea was doubtless to show that the work of cine designers and craftsmen had made the film possible. But of course it had. Not only does the obviousness of this need no emphasis, but there is the very real risk of descending into bathos by the mere statement of it.

Fine Colour Photography

The whole of this introduction should go. It is far too parochial for the theme, just as would be a reference in a harvest festival sermon to the ladies who worked so hard in arranging the flowers for the altar. We intend no irreverence, but if irreverence is discovered then the point that the step to ludicrousness is such a short one is indeed taken.

The colour photography in *Reflections* is remarkably fine. The countryside, flowers, animals and birds are beautifully recorded, and though the film is in essence a series of stills, each has movement and none is kept

on too long. The devotional nature of the work is exemplified by the church sequence in which shots of the choir are held throughout the singing of a hymn (indifferently recorded on disc). There was surely an opportunity here of cross cutting with shots of the countryside expressing the beauties of creation. One does not have to be dull to be devout.

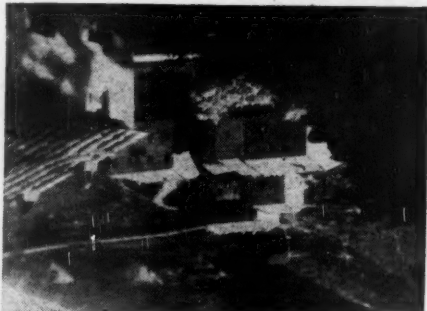
The film does capture those beauties, but not the wonder of them. The serenity of the steady shots and the devotional approach get home, though one feels that the treatment is shallow. There is more to life than surface beauty, and beauty is not necessarily synonymous with prettiness, but we are grateful to be shown it through the eyes of an artist.

Beginning the Holiday Picture

The subject of Mr. Butterworth's second Highly Commended film, *The Green Inn*, is a very familiar one: a holiday. How to begin it? Shots of preparations, packing bags, getting into the car? Or shall we open at the holiday resort?

Neither way. *The Green Inn* opens with a shot of a car drawing up at a sign post. The two occupants study it in despair. They are clearly lost. They sit on the running board despondently. Flash back to start of the holiday. Early on they lose their way. A road scout suggests they put up at the Green Inn.

Husband writes the name and place on a cigarette packet, but as he gets back into the car, the packet falls from his pocket and



Frame enlargement from "Elba" (550ft., Kodachrome), by William M. Valon—one of the films discussed in this survey.

remains on the road in the foreground as the car speeds away. They can remember the name of the inn but not the name of the place. Llan what? The signposts bristle with names beginning with Llan. Big close-up of husband wearing quizzical expression, place names superimposed on it.

Now they are squatting dejectedly on the running board of the car. A couple come along and give directions. One of them looks to be Mr. Butterworth. The lost travellers arrive and are greeted by mine



A holiday in the country could provide you with opportunities for an out-of-the-ordinary film, such as "His Crumbling World", by Bill Dobson, a frame enlargement from which is seen above. But the casual shooting which is too often the mark of the holiday picture must give place to order and method.

host. Then follows the body of the film in which they are shown wandering round the countryside and meeting again their two friends of the road.

On one of their walks they find a pleasant seat in the heather and doze fitfully in the sun. The man dreams of factory chimneys, the 8.45, city streets, an adding machine, toast for breakfast instead of the succulent ham and eggs we had seen him sniffing appreciatively earlier on (C.U. of ham and eggs. C.U. of man putting on tie and wrinkling his nose in happy anticipation).

But Nothing Much Happens

The whole thing is very well done. The holiday-makers are delightfully presented and the film is coherent and easy moving. But it is of rather limited interest because nothing much happens. The features that remain in the mind are the introduction and the dream—the manufactured incidents. Of course, on the average holiday nothing much does happen, and it would certainly be quite wrong to inject artificial excitements into it in the name of film art.

One has the choice of two treatments in the holiday film. One can broaden its appeal

by featuring the place or one can make it a real family record by concentrating on the holiday-makers. If the family or the holiday party is a fairly large one, an imaginative approach with the second treatment can also result in a film of general interest, but when there are only two people in it, it is very difficult to give the personal holiday film a broad enough basis to hold the attention of those outside the family circle.

Built Round Two People

Mr. Butterworth has chosen to build the film round his two characters—and no one shall say that he was not perfectly justified in doing so. His film cannot fail to bring back happy holiday memories, but they are memories which are not easily shared. The family album is a very different thing from the public cinema screen. The cine snob derides the former because of its narrow appeal but when it is made as well as *The Green Inn* it is triumphantly vindicated. For at its best it is made specifically for an audience (it doesn't matter that that audience is merely one person or two) which is more than can be said for many a half-baked essay in film art.

Greta Bank (8mm.) by G. H. Hesketh, A.R.P.S., is in the same genre and no less successful in its own way. Mr. Hesketh tells us that his first note stated that the film was to show: "A day in our holidays—what we do there—what the neighbourhood is like—some of the local people; and something of nature (trees, flowers, animals and the river)".

Continuity

The weather was horrible—only three reasonably good days. There were frequent waits for the sun, and rain as frequently stopped play. The outdoor breakfast scene, for example, took five separate shooting sessions. And it was difficult to keep an eye on continuity because, like almost every other holiday film maker, the producer appeared in his own picture. That so successful a film has resulted is due entirely to the fact that it was *planned*—not necessarily fully planned on paper but carefully docketed in the mind.

Each shot has its own relation to the next. In the breakfast scene (to take a case in point) one of the three people (the third being the cameraman) goes to her cycle. She is to get the day's provisions. Cut from her pumping up a tyre to shot of second lady writing a letter for her to deliver. Pan from letter-writer to cyclist at work on tyre. Intercut shots of the two. This careful treatment informs the whole film, from the opening shots of a cock crowing and a rabbit scuttling away to the excursions and picnics.



Another shot from "His Crumbling World" which pictures the twilight years of a farm worker on a decayed estate.

Again nothing much happens, but who is to cavil at that? Certainly not the people for whom the film was primarily intended. It is a fine souvenir, very well photographed, each shot being pictorially very expressive and colour balance and continuity being good throughout. Judging from some of the big close-ups Mr. Hesketh had the advantage of de-luxe apparatus? No, a Woolworths supplementary spectacle lens on a 16-year old f/3.5 camera took care of those.

In a film of a holiday abroad the place is, of course, invariably featured—and too often at the expense of personalities. That is why such films are frequently arid and dull. Places exist for people—not the other way about; *people*—not puppets dressed up in picturesque costume for the benefit of tourists.

People and Places

The folk in the city square, the kid playing in a puddle in the rutted village street, the workers clinging to every available handhold on the swaying tram, the men in the fields, the women beating out washing by the stream . . . all these are the real life of the stage. The scenery is the background. By all means let us have plenty of background, but if on your holiday abroad you met hardly a soul you'd probably soon get bored. And yet the entirely scenic holiday film is the rule rather than the exception.

Even if you go to a place that exists for the tourist industry and has no real life of its own, the personal element is still abundantly available: the tourists themselves, of course. Seventeen films of luxury South of France coastal resorts were submitted for the 1950 Ten Best but only in two or three was one given a really adequate picture of them. Scenic long shots, expanses of blue sea, Kodachrome sunsets . . . Yes, plenty of these, but where were the striped umbrellas, the

fashion parade, the gaily dressed (and undressed) bathers sipping their aperitif, the sleek cars (other than the producers' own)? The South of France emerges as a coloured view on a picture postcard.

There could with advantage have been more of the personal element in W. M. Valon's *Elba* (Highly Commended) but even so he has succeeded in giving a remarkably detailed portrait of the island. One feels one knows Elba—or, at least, one becomes familiar with the face of it. No shot is held on too long and colour balance is excellent.

It is a pity that Mr. Valon was unable to use a tripod (but then who but the professional can be bothered with tripods on a holiday abroad?). The shots are all reasonably steady, camera movement is disciplined and there is good straightforward cutting throughout. One could have wished the film to have been a little livelier, but certainly the leisurely mood of the place is pleasingly conveyed.

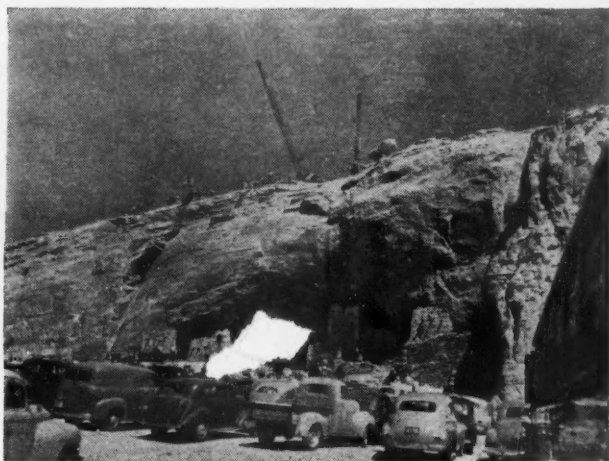
Sub-Titles

The sub-titles are soberly informative, linking shots of places of interest with brief notes on Napoleon's connection with them. In one or two the author exhibits a rather cavalier disregard for the proper use of the apostrophe 's'. It's a common failing—the commonest of all indeed—in sub-titles in amateur films, the apostrophe being regarded with something of that suspicion in which Mr. Churchill holds decimal points ("those damned dots"). In some cases omission is due to the fact that the producer has an inadequate number of letters and signs in his titling set, but it's as well to get it right.

Another widespread failing in amateur-made titles is the haphazard use of capital letters—again perhaps due in part to a depleted titling set. Thus, in a holiday film one might see "Today we go for a Ramble along the cliffs", suggesting that the producer had lost the small 'r' from his set. These improvisations are amateurish and sadly impair effective presentation. The solution is to acquire more letters or re-cast the title to avoid using letters in short supply.

Of course, if you hand letter your titles or use stencils you can cram in as many letters as you like—but don't! Sub-titles should be short and crisp. In effect they are continuity links, so the less obtrusive they are, the better. Another—and very important—reason for limiting their use is that in these days of sound films audiences are not conditioned to them. The younger members, indeed, may not have come across them before.

The attempted rescue of a man trapped in a cave provides a fiesta for the sightseers and sensation mongers. A shot from "Ace in the Hole," the hard, unrelenting photography of which skilfully echoes the mood. The film is directed and produced by Billy Wilder.



MEAN, MOODY AND MAGNIFICENT

By LESLIE WOOD

One point at which the professional always scores over the amateur is in production design. No matter whether one is going to shoot baby in the garden or a seven reel psychological soul storm, the production must have cohesion. It must be designed.

Take a look, at the first opportunity, at *Ace in the Hole*. This is the tough story of a tough newspaper man. Sacked by every New York paper, he works on a local sheet and stumbles, in the desert around Albuquerque, on a man trapped by a roof fall in an old Indian cave dwelling.

For the sake of the news story, which will put him right on top again in New York, he takes command, refuses to allow the man to be rescued quickly, and, by his prolonged stunt methods, actually kills him. There are side issues about which we need not bother.

Produced and directed by Billy Wilder, the production has been designed towards one end only, to make us realise that much of modern American life is stupid and ugly in its demand for sensational

news and thrills and the way in which candy floss and ice cream are now the usual concomitants of a man dying by inches.

Kirk Douglas dominates the screen with a forceful performance, but even he could not be so rugged if it were not for the way in which the production has been designed—that dusty, littered, small newspaper office, shot from low angles, so that Kirk dominates the sad editor and his staff.

The hero hears of the man's imprisonment when he stops at a wayside filling station. The photography is hard and unrelenting. The place is plastered with signs. There is one which invites motorists to visit the caves free—"O.K. to take photos. Get your films here."

After the man is trapped, and a sea of cars and kids surges before the cave dwellings, the board is still there but there is an admission charge stuck over it, and it goes up and up! It is detail like that which shows that a production has been thought out.

Note the hard, almost newsreel-like

lighting, not only in the blazing desert but in the interiors of the filling station. Then see how it contrasts with the softer photography of the poor devil dying in the near-dark, oblivious to the Bank Holiday revels going on outside.

Now compare this treatment with *Apache Drums*, which deals with a similar locale, the Mexican desert community of Spanish Boot. This film is in Technicolor (stars Stephen McNally and Coleen Gray) and deals with white people and Red Indians but has no cowboys.

The white people are Welshmen, miners of the 1880's, imported to mine silver. It is a strongly religious community and even the girls at the one honky-tonk are asked to leave town despite the risk of being attacked by the Apache Indians.

The preliminaries are based on a feud between ne'er-do-well Stephen McNally and the blacksmith mayor, Willard Parker, who both love Coleen Gray. When the honky-tonk girls are massacred in the desert and no one will listen to McNally's warnings, the picture moves out of the usual triangle slot and is fraught with actionful suspense.

The production has been very skilfully designed so that we feel the isolation of the little community when it is finally attacked by the redskins. Charles P.

Boyle, photographer, makes lonely, scorching cathedrals out of the towering rocks in which *les girls* are ambushed.

Then, in direct contrast, we are made to feel the cool isolation of the chapel in which the people take refuge and are besieged when the climactic attack begins. Here "dim, religious light" is turned into something akin to an oil painting by an old master. The silent, ear-twitching donkey tethered by the pulpit, the babies crying from fright and hunger, the eerily-green tinged faces of Red Indian spies at the windows, the horrible, scuffling slayings in the semi-darkness, and the dread pounding of the war drums carry a sense of reality seldom met with in pictures of the type.

Acting and directing are good, but no better than in half-a-hundred other films. The story is sufficient. What lifts this one up, just as *Ace in the Hole* is made different, is production design, which makes every ingredient not only "lift" the picture but actually play its part in it so that the production is not just a story but a *picture* which can be looked at and enjoyed quite apart from its fictional content. Because it so exactly fits the mood and theme, it is more, much more, than a straightforward bit of camera work and fortuitous arrangement of props and costumes and colours.



A dramatically composed shot from "Apache Drums," the silhouette providing a frame enclosing the salient features of the action. In narrowing down the scene and pin-pointing the action, it contributes to the sense of directness and urgency. The photography throughout the film has been designed to express the isolation of a small community which is eventually attacked by redskins.



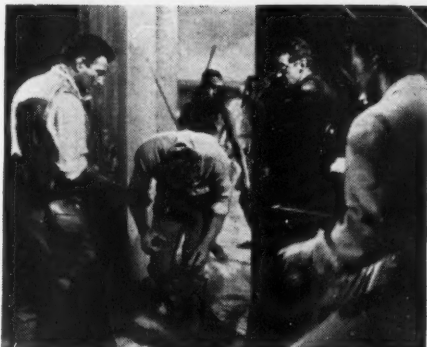
A picture as stylised as the newly launched *Show Boat* lends itself admirably to this production design treatment. Alas, it receives no more than the usual musical comedy presentation; all very pretty and colourful and tuneful, in just the same way as "Chu Chin Chow" and "Our Miss Gibbs" can be made bright and beautiful on the stage by costume and backcloth.

One doesn't feel the river. This is theatre Broadway on water, not that the "Show Boat" of the title is not real enough. It is, but its exterior wood-work gleams white and is slashed with scarlet; its little stage has golden foot-lights and such a lovely azure blue back drop. No smuts from the twin smoke stacks sully the scene.

This version, the third, stars Kathryn Grayson as the girl of the Cotton Blossom Show Boat who longs to be a star, and Ava Gardner as the actress who is hounded off the Mississippi by the sheriff because, negro blood in her veins, she is illegally married to a white man, while Howard Keel plays the handsome gambler to whom Kathryn Grayson, as Magnolia, gives her heart.

Its one bid for the unusual is the colour photography of the "Ol' Man River" song. Shot in early morning light, full of river mist, it is keyed in greens and grey-greens, all soft and indeterminate, with even the bronze torso of the negro singer transmuted to a greenish tinge.

The result lacks highlights, almost any light in fact, and though its effect is that of watching a scene through an aquarium, it never really suggests the river. Perhaps

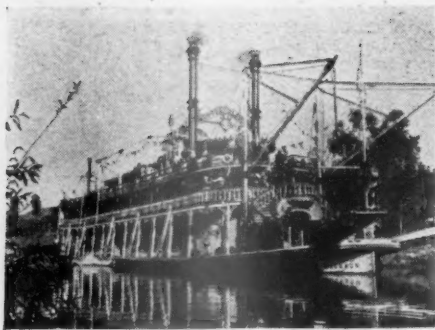


The two-shot at top left is from "Ace in the Hole." The other two photographs show dramatic incidents from "Apache Drums."

it is because it is such a tone-poem contrast to the vivid merry-go-round Technicolor of the rest of Arthur Freed's production that it does not really fit in.

Most amateur producers have so much on their plates and so little time in which to do it, that they often leave the key of the production under the doormat to take care of itself. A thriller, they feel, obviously demands low key photography and plenty of heavy shadows, and if anyone wants to argue they point to *Odd Man Out* and *The Third Man*, without realising that those two masterpieces contained a lot more in the way of production designing than that. A comedy, it is argued, should be bright and sunny. And that's that.

It is all right as far as it goes, but it does not go far enough. Everything in the production must key in—the props, the entire lighting scheme, the scenic design, the dress of the players—everything.



"Cotton Blossom" steams ahead again (from "Show Boat").

It is that indefinable feeling for a mood that can make a picture a success—and

The Director's Word is Law

(Continued from page 341)

thing to do, something to play with, and letting them get on with it. If you film them with a telephoto lens they will not be in the least camera-conscious, and you will be charmed with the result. But if you want contrived emotions from children, then you must do something to excite them. As a simple example, dangling a toy near the camera might enable you to film your child registering joy, taking it away might enable you to shoot the opposite emotion. This is not acting, but reacting!

Here is a more elaborate example of contrived emotion, from Pudovkin's book, "Film Acting". When Pudovkin was filming a scene in which a small boy sees his father again after they have been parted for some time, he tricked the lad into showing pleasure at the reunion. "The boy is just out of bed. He is stretching and flexing his muscles after sleep. At his father's question, 'How's life, Johnny?' he turns towards him, and instead of an answer gives him a sweet, rather shy, smile.

"I decided, first and foremost, to make the boy experience a real pleasure from the process of stretching, more even, feel a need for it. To achieve this, I bade him bend forward, grip his feet with his hands, and hold them in this position until I gave him permission to straighten up.

"Now I further reckoned thus:

this applies no less to baby in the garden pictures, for, in the latter, the right angles, the right parts of the garden, the baby's garments, the play of light and shadow, must all blend. The result should be not just a series of pleasing animated snapshots but a picture which conveys a picture-mood of its own, just as the hard photography and newsreel-like shots of *Ace in the Hole* make it quite different to the oil painting effects of *Apache Drums*. And *Apache Drums*, in its turn, is evocative of pictorial sensations quite removed from the bright, brash world of *Show Boat*. So here we have the mean, the moody and the magnificent, all three quite individualistic, thanks to production designing.

when I give him permission to straighten out, and he stretches with genuine pleasure, I shall interrupt his movement with a question: 'Well, Johnny, isn't it grand to stretch?'

"The scene began. The boy stood bent downwards. I allowed him to straighten out, he stretched; I saw on his face a satisfaction both of physical pleasure and from his feeling that the game I had suggested to him was going without a hitch. I put my question and received in reply the beautiful and sincere smile I wanted."

Well, that's how it's done. The maker of the documentary or family film will need to devise similar stratagems if members of his cast have no acting ability.

I wonder if reading these articles has helped you to assess your own acting ability. You could learn more about your capabilities from a film test. Fifty feet would tell you quite a lot about yourself as an actor. You'll need the help of a friend with a camera, and probably another actor or actors. Borrow a film script or look up one of Oswald Blakeston's scripts in *A.C.W.*, choose a section of the script calling for a variety of emotions, then do your stuff.

And be very critical when you show the film. It could teach you a lot.

LONE WORKER'S DIARY gives way to holidays this month, but another instalment will appear next month as usual.

WE TEST THE New Apparatus

HAYNOR 2 ANIMATED VIEWER

Unlike the earlier simpler instrument this new viewer projects the picture on a small screen. Although the basic shape is unaltered, there are several minor modifications. One less roller is used in the film path, and a flat gate is provided to hold the film accurately in a fixed plane to prevent variations in focus. The gate supports the film only at the extreme edges and does not touch the picture area. Slipping the film under the rollers and into the gate channel is a matter of a moment, and only normal care is necessary to see that the film is properly between the side and guides of the gate.

The projection system employs a standard 6 volt 6 watt S.B.C. car bulb, fed by a transformer in the base of the viewer—thus this model is suitable for use on A.C. mains only. A condenser is now fitted above the lamp to concentrate light on the film in the gate, but the same type of rotating plastic hexagonal prism block is used.

The lens unit fits neatly into the main casting, is adjustable for height to focus the picture, and incorporates two mirrors to throw the picture on to the 3" x 2½" silver screen. This screen is quite separate from the viewer, being mounted on a small mahogany stand which folds flat for storage. It is adjustable for height and has a pleasing black surround which, although shallow, helps to hood the screen from extraneous light.

A simple rewinder, made specially for the viewer, is mounted on a mahogany baseboard 14" long. The rewind arms are die cast, non-collapsible, and will take

reels up to 400 ft. capacity. They have no gears, the drive on both heads being direct on to the reels (i.e., one-to-one), giving a suitable speed for animated viewing when the handle is turned slowly.

Each rewind spindle is held in position by a knurled locking screw and is removed for the reel to be put on. The arrangement is simple but works well, though the speed is, of course, a little slower than with a conventional pattern rewind. The supply spool can have slight drag applied (to hold the film properly on the sprocket of the viewer) by adjusting the screw until its steel reinforced point is rubbing in the groove of the spool spindle.

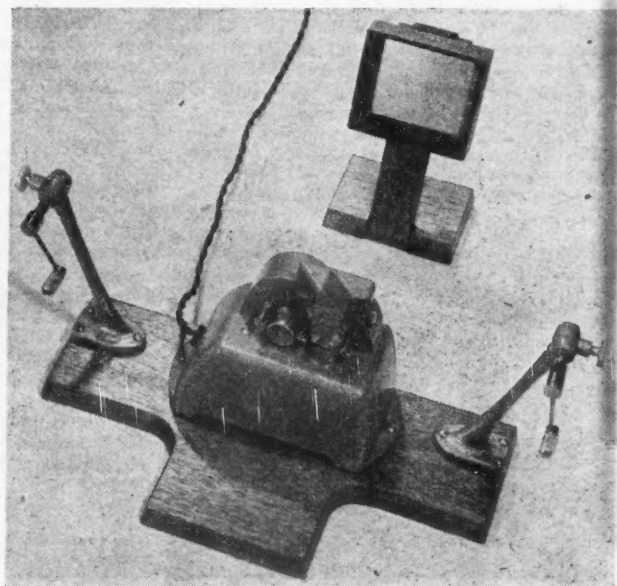
We found the viewer simple and quick to thread and pleasant to use. The picture is bright enough to enable the instrument to be used in subdued light, especially if the screen is viewed so as to make good use of its highly directional reflective properties. The picture is sufficiently crisp and steady for both action and detail to be studied. The finish is of a high standard. The Haynor 2 can be recommended.

Price: Complete with rewinder: £14 17s. 6d.
Viewer and screen only: £12 17s. 6d.

(Submitted by R. G. Lewis, Ltd., 202 High Holborn, London, W.C.1.)

KELLY CINE CALCULATOR

This double-sided circular calculator gives no fewer than nine sets of data for 16mm.



Mounted on a mahogany baseboard, the Haynor 2 viewer complete with rewind arms makes a smart outfit.

and 8mm. There is an ivory central disc with a transparent rotating disc over each side, and the whole is accurately scaled and printed in red and black.

The front of the disc computes the hyper-focal distance for apertures down to $f/11$, with lenses of 12.5mm., 15mm., 20mm., 1in., 1½in., 2in. and 3in. focus. (The hyper-focal distance is the focus setting of the lens when everything between half that distance and infinity will be acceptably sharp). One can also read off depth of field, that is, within what range of distances the image will be sharp when the lens is focused on any given distance at a stated aperture.

On the reverse side of the calculator are seven different scales. One of the most useful is the field of view calculator, which gives the width and height embraced by various lenses at distances from 1 to 500ft., on both 16 and 8mm., and indicates how much of

the picture will be seen on the screen—for the projector mask is, of course, slightly smaller than that of the camera. Another useful scale gives the running time at 16 and 24 frames per second for a specified length of film, or, of course, the length of film which will be used in a given time.

Camera aperture calculations are easily read off the appropriate scales, including change of aperture at various frames-per-second, and when using filters with factors up to 16x, or when using film of different speeds. The aperture scale is marked in one-third stops from $f/1.4$ to $f/22$. A conversion table for emulsion speed ratings on B.S.I., A.S.A., Weston, and both European and American Scheiner is provided in the centre of the disc. This well-made calculator, named after its originator, professional cinematographer "Skeets" Kelly, costs 10s. 6d.

Filming Festival Fun

(Continued from page 330)

delighted. I began with a shot of the Far Tottering station signboard and a notice, continuing with a shot of the engine, Neptune, entering the station. I got my best shot of Neptune here. At Oyster Creek the trees and the sun made things difficult, for we were on a platform from which the whole scene was against the light.

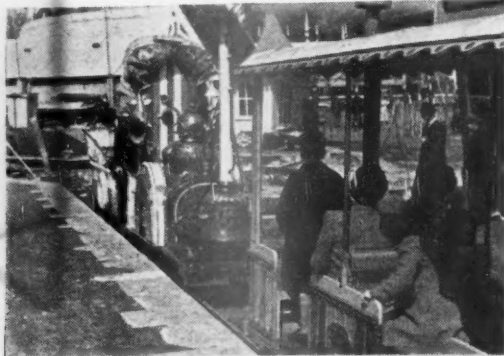
The line runs round the back of the side-shows on the southern side. There is a shallow cutting and a tunnel, a level crossing and a bridge. The cutting can be seen from the bridge, but the light under the trees is poor. The bridge itself, crossing and tunnel are, I think, best taken from the train. What if there is some jerking and swaying? Isn't this the Emett railway?

"In this Emett sequence I was careful to see that everything was going in the same

direction and I kept an eye on continuity. Here is a list of the shots:

Far Tottering signboard; notice giving injunctions to passengers, Peter and Valerie reading it; Neptune entering station; train arrives; change angle to show children entering carriage; Neptune being shunted round to front end of train; booking office building (this is in the wrong place, I feel. I shall try it after the signboard); tunnel entrance and appendages to arch, from moving train; black-out; close-up of passengers; bridge, level crossing and cutting (these follow each other quickly); the train seen through the wire fence that separates the free part of Battersea Park from the Fair, children gazing at it; Oyster Creek station from the moving train; train (not the same one) coming to a halt—an M.L.S. taken from the platform; notice board and lobster. The notice says that when the lobster is hoisted to the top of the mast it will be high tide—official.

At this point I tilt up the post to the lobster and away past it into the sky. Then a downward swoop on the tops of buildings and signs (that is to say, I open on the sky, flecked with clouds, and tilt down to show only the roofs, cupolas, domes, etc.), each shot being quickly cut. I tell myself that the final shot will be a fade-out on the children looking up. This will have to be taken at home because I shall need to use a tripod in order to have a hand free for closing the lens.



"One of the shots in my Emett railway sequence showed Neptune being shunted on to the carriages. The preceding shot was of the children going aboard."

More Ideas Exchanged Here

(Continued from page 349)

The method of obtaining the images is immaterial so long as the projection system remains normal, but to obtain such images as you suggest would mean a special camera with a double mechanism or two coupled cameras (which amounts to the same thing), with pull down and shutter perfectly synchronised. Otherwise this would amount more or less to alternate exposures, causing fringing or mismatching where the subject moved, and such portions of the image would appear as monocular areas, in view of the fact that only one eye would see that particular area. Persistence of vision might overcome this.

To project these normal size images simultaneously would require the use of two projectors or a double projector with synchronised pull down and shutter. It would seem a disadvantage to run the projector at double speed projecting alternate frames, owing to wear and tear on both projector and film.

My reason for using quarter frames is because it is simpler, using a normal camera, and with today's fine grain emulsions, the results are very favourable. The images are fixed in relation to each other on one film, therefore there can be no variation between the position of the images on the screen as could happen with two separate images.

Alternate Frame System

With the alternate frame system which you suggest, the polarizing filters would have to be mounted on a rotating disc, similar in size to the shutter and running at half speed, thus presenting alternate right and left images through the respective filters. Such a disc could conveniently be mounted on, and driven from, the shutter shaft in a similar manner to the old Kinemacolor colour wheel. The filters in my system are attached to the prismatic device on the projector, in preference to the gate, so that both filters and prismatic device can be removed at will, leaving the projector free for normal work.

With reference to your comment that a similar system failed when tried out with *The Skipper of the Osprey*, I would like to point out that, though this is quite true (a technician had to accompany the film on its travels so that he could line up the prisms for individual cinemas) this was a colour film, not a stereoscopic one. In the colour

system used (Raycol) it was necessary to obtain exact, repeat exact, superimposition or registration of every part of the images, three in all, the images being exact duplicates of each other taken from one viewpoint by a beam splitter. But in stereoscopy the images are not exactly alike (they would not be stereoscopic if they were) being taken from different viewpoints, therefore it is neither possible nor desirable to register each with the other, superimposition being a matter of convenience.

ALTON.

P. J. SMITH.

Thank you, Mr. Smith, for a most illuminating letter. Again we agree with your remarks. Raycol, by the way, was a two-colour process.

(A newly published book, "Stereoptics"—review next month—supports our correspondent's preference for simultaneously projected pairs of frames. An article on stereoscopy begins on page 361.)

GETTING TOGETHER

Sir,—Could not amateur cine clubs and the film societies get together to make films, instead of ignoring each other's existence? The economics of film making are, I agree, staggering, but if a few clubs and societies pooled their resources, I am sure that the non-theatrical distribution in this country would at least pay production costs. With the help of the British Film Institute and the Federation of Film Societies there would be enough support to ensure sufficient bookings. I do not say that all cine groups should turn to making abstract films and nothing else, but I do suggest that amateurs in this country are too unambitious, and that their films are inartistic and not of the type normally shown by film societies.

CHEL TENHAM.

RONALD J. HALL.

We have frequently urged the collaboration of film producing and film appreciation groups, but we do not think that the latter can be expected to become patrons of film art. Many of them have enough to do to keep their heads above water. It is true that the amateur does not make the sort of films which the appreciation groups like and that he could be more ambitious, but the fault is not wholly on the side of the poor amateur, though he usually gets all the kicks. Not every member of a film society is a repository of good taste and understanding; in the pursuit of originality some merely beat out a rut for themselves.

However, that does not invalidate the general argument. In fact, as announced last month, the B.F.I. and a number of film societies are helping to finance a film to be made by the Experimental Film Group of the Oxford University F.S. It is expected that the film will cost about £500 so that, despite generous contributions, finance is likely to prove a sticky problem. The Group appreciates that it can scarcely look for financial support from the film-producing clubs who need all they can get for their own films, but it does ask for cine club co-operation. That is to say, it would be grateful for advice from those who have had experience of indoor colour work, for the loan of equipment, and for the offer of

practical assistance from any knowledgeable amateur who could find the time to spend long or short periods on the production.

The Group emphasises that its film is not to be narrowly regarded as a club effort; it welcomes the help of anyone who feels he has something to give to it. If you are interested, write to the director, Mr. Guy Cote, O.U. Film Society, St. John's College, Oxford. In forthcoming issues we hope to publish illustrated progress reports on the production.

DE LUXE EQUIPMENT

Sir,—Our attention has been drawn to the letter from Mr. H. Vinith Williams (July). In defence of our own interests as well as those of the firm we have the honour to represent, and of importers in general, we feel that this attack calls for some explanation as to why the prices of certain imported products, whose names he quotes, are selling at prices that appear to be much higher than they should be.

Does he know that the Customs Duty upon importation into this country is higher than that which applies in most other countries? The unfavourable rate of exchange, pegged at what appears to be a much lower value than it should be, is, of course, another factor.

For our part, we fail to understand how it is that foreign manufacturers are so attacked if one remembers that, after all, amateur

cinematography might not have been possible without them. Furthermore, it is possible that he also does not know that British-made machinery has been, and is being, exported to the very countries he is attacking. Or would it be that he would prefer it to be a one-way traffic?

It is not for us to say whether what is offered is good value for money spent, but, compared with prices in other industries—and the very heavy demand—it is fairly obvious that the value of at any rate what we sell is more than appreciated by the several thousands of Bolex enthusiasts.

CHARLES J. FER.

CINEX, LTD. LONDON, W.1.

We do not think that Mr. Vinith Williams' letter was intended as an attack on foreign-made apparatus. We should all like to own a Bolex, Kodak Special or Webó but, as our correspondent pointed out, if we cannot afford to do so, we must be content with more modest equipment which, he averred, can hold its hold with imported apparatus in the same class.

LONGING TO SEE A FILM

Mrs. L. Mullins, of 1 Castle Road, Oldham Common, Bristol, who has been confined to bed for several months, writes to say that she longs to see a film at home. If any reader would care to provide a show, will he kindly get in touch with her?

The Great Detective

(Continued from page 360)

53. A series of short shots of hands stuffing money bags and wads of notes into the brief-cases.

54. Same as 52. The four crooks stride out of the bank and walk smartly to a waiting car.

55. A close shot on the bank. A clerk staggers to the door and starts shouting for help.

56. Same as 51. The picture goes slowly out of focus.

57. A panning shot, with the binocular effect, taken from a high window. The picture comes into focus to show the camera raking the main street at Little Longdale. The camera picks up a new policeman, and follows him as he assists an aged dame across the street.

Having got rid of the frail pedestrian, the new constable strolls over to the book shop (the camera pans with him) and gazes at the display of thrillers.

TITLE: The screen is filled with the question mark.

Fade out.

"I'd been trapped into making an expedition into the country . . .

"And I'd even fallen for the decoy box which had given the accomplices, who had lured me out of the town, time to make their own getaway . . .

"So I'd missed my great chance. I was the man who was taken on a wild-goose chase on the day our bank was raided . . .

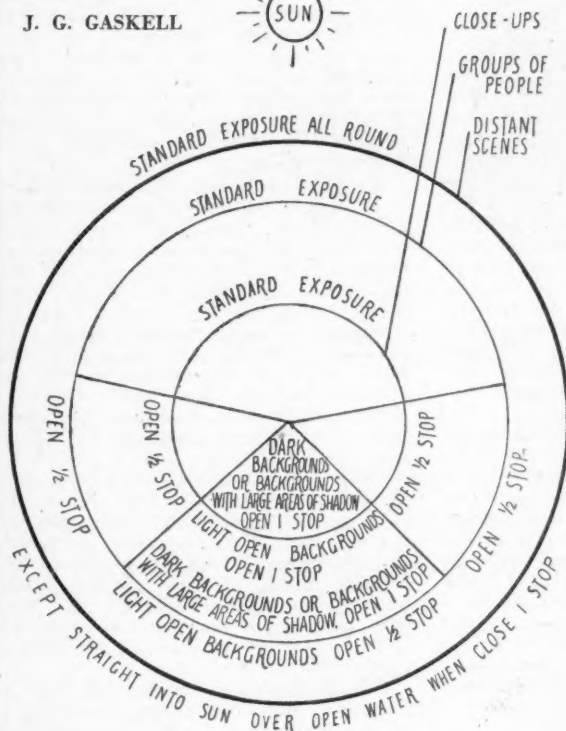
"As soon as I feel stronger, I'm getting a job in a place where nobody knows me. Since my resignation, though, I've been sitting in my old lodgings, watching the new man.

"He seems to spend a lot of time staring into the bookshop window . . . I hope, poor devil, he isn't dreaming of becoming—a great detective!"

Tumultuous bird noises.

THE END

Designed by
J. G. GASKELL



FILMING IN SNOW - CLOSE 1/2 STOP ON ABOVE

Your Kodachrome Exposures

After wasting a good many feet of Kodachrome through faulty exposures I began to take notes while filming and from information based on these, and the results I was getting, I designed this exposure chart. It is intended for use only when filming in conditions of bright sunlight and is based on the standard exposure recommended in the leaflet issued with each spool.

It is extremely simple to use and, although over-simplified to ensure perfect exposures on every occasion, it does away with the need for referring to complicated data while actually shooting and gives me satisfactory results every time. The centre represents the subject being photographed and the circles divide shots into three broad camera-to-subject distance groups: close-ups, groups of people and distant scenes.

A change in the position of the camera in relation to the sun and subject naturally has an effect on exposure, and this is taken care of by reference to the data given in the segments. For example: a shot of a group with the sun to one side would require the lens to be opened by a half-stop. The radii and circles do not, of course, represent hard and fast limits but are to be taken as guides.

Shooting a Cine Magazine

(Continued from page 336)

But anyone like me will be helped by a few jottings. Let us make that our exercise.

The value of such notes is in showing what *not* to shoot, because of length restrictions. With only, say, one 30-foot roll allocated to the subject, you want to be sure that you get all you want on the roll and not on the 10 feet of perforated air that comes after the end of the roll, where all the best shots seem to collect!

So it is very useful to time your schedule to make sure it fits your film ration. Then if it appeared that you would be over length (as is most likely)

you could either limit the subject to suit one roll or decide to allow more film.

With your scheme in mind you go ahead and shoot as usual. But you do have to keep your eye on scene-length, that is all. If possible shoot the important scenes early and keep the least important to the end so that the scene that runs off the end of the roll is not a vital one.

Any sequences more complicated than those described need different types of treatment. They will be the subject of next month's article. And although we are getting nearer to a mature view of film-making, there need be no fear that we shall go beyond the limits we have set ourselves in this series.

B.A.C.C.C. Makes Its Choice

BRITISH FILMS FOR UNICA CONTEST

The four films to represent Great Britain in the UNICA competition to be held in Glasgow in August have now been selected by the British Amateur Cinematographers' Central Council. There are three classes: fiction, documentary and genre. In making their choice the selection committee are guided as much by what they hope to be suitability of theme and treatment for continental audiences as by the intrinsic merit of the films. Thus, neither the I.A.C. nor A.C.W. entered films for the documentary class. The only truly documentary films among the current Ten Best both have quite detailed commentaries in English and depend on those commentaries to a considerable extent.

The only submissions for the documentary class were two Scottish Amateur Film Festival prizewinners, *Hardening Starter Ring Gears* by J. R. Ward and *Their Even-tides* by W. S. Dobson, the first of which was chosen by general consent. It is true that it is of strictly limited appeal and makes no concessions to the non-technical (the colour sequence, for instance, is preceded by a sub-title which proclaims with painful accuracy, 'Colour sequence', and the ending is too abrupt) but it is a good work-alike job, and although the subject is highly specialised, it is not native to this country.

Slaughter

Similarly, there was general agreement over the choice for the fiction class, *Chick's Day* (Scottish and A.C.W. competitions). The other submissions for this class were *Jael's Nail* (I.A.C.), *Tides of Fortune* (I.A.C. and F.C.S.) and *Lady for Lunch* (A.C.W.). Mr. Cocozza has taken the criticisms of *Chick's Day* very much to heart and has cut it from 960 ft. to 550 ft. Such wholesale slaughter in deference to criticism must be unique in the amateur film world, but while applauding his readiness to accept advice, those of the selection committee who had seen the full version felt that Mr. Cocozza had been too drastic. As was pointed out when the film was first reviewed in A.C.W., it would benefit from cutting (as, indeed, would almost every amateur film), but pruned as it is, it now becomes a slick thriller lacking in the finer shades that express character and motive. He has, therefore, been invited to restore some of the cuts.

Selection of the films for the genre section provoked lively controversy. Genre is a

classification peculiar to continental competitions and is rarely found in British contests. There is some doubt as to how the term is best interpreted, but in general it would seem that it implies the creation of mood in filmic terms as opposed to the narration of a story. As those who have seen the UNICA films shown here this year will be aware, the experimental, abstract and *avant garde* approach is widely used.

Murder Theme

The films selected were *The Room* (S.O.F.) by J. Smith and W. Cockburn (Scottish) and *Go West, Young Man!*, by J. Barton (A.C.W.). The first is a study of a man who, beset by fear and remorse after the murder of his wife, gives himself up to the police. Sound is used sparingly and the treatment is straightforward, largely depending on the impact of familiar objects which remind the murderer of his wife and assume a baleful significance. *Go West, Young Man!* found a place since the puppet and cartoon film is classified by UNICA as genre.

Oddly enough, the only truly genre film, the I.A.C. prizewinner, *Time Flower*, by C. Simpson, gained only one vote—from A.C.W. It is dated in treatment but reveals an imagination which escapes from the common failing of regarding the parsing of a sentence as the analysis of style. Other films entered for this class were: *People of Paper* (I.A.C.) and *Farewell to Childhood* (A.C.W.).

The International Film Festival opens in London on Aug. 11th, moves up to Glasgow on the evening of the following day and continues there until the 19th. In addition to the film shows there will be an attractive round of social activities and unusual opportunities for filming. A prospectus is available from D. M. Elliot, Director, Scottish Film Council, 16/17 Woodside Terrace, Charing Cross, C.3, and from A.C.W.

CANNES FESTIVAL

A competition open to all amateurs will be held in connection with an international amateur film festival to be held at Cannes in September. Films in all three substandard gauges, silent, SOF or with sound on disc, tape or wire may be submitted. Entries must reach the pre-selection committee by Aug. 10th, but films which have won awards in national or international contests need not arrive until Aug. 25th. Further, films entered for the UNICA competition may be despatched on conclusion of the Glasgow congress. Details are obtainable from M. Roger Chaynes, Secrétaire General du Comité d'Organisation du F.I.F.A., 20 Boulevard de Lorraine, Cannes (A.-M.), France.

Amateurs who wish to attend this festival are offered reductions in transport, hotel and restaurant charges. An added attraction will be a competition for car owners who are invited to shoot a film on their journey. Facilities for editing will be available at the local cine club.

YOU CAN SEE THE 1950 TEN BEST at

Wolverhampton, Whitby, Norwich, Harrogate, St. Helier (Jersey), Hull, Halifax, Bexleyheath, Leicester, Newport (Isle of Wight), Cardiff, Cambridge, Sutton Coldfield, York, Sheffield, Nottingham, Edinburgh, Coventry, Skegness, Liverpool, Belfast, Todmorden, London (S.E.), Wigan, Bath, Glasgow, Upminster, Mansfield, Trowbridge, Lytham St. Annes, Torquay, Harrow, Blackburn, Lancaster, Sutton-in-Ashfield, London (North), Southport, Cambridge, Lincoln, Sunderland, Hebden Bridge, Burton-on-Trent, Oxford, Huddersfield, Ashford, Rhondda, Pontefract, Bradford, Northampton, Dumbarton, Oldham, Barnet, Poole, Middlesbrough, London (East), Swindon, Eastbourne, Cheam, Stoke-on-Trent, South Shields, East Grinstead, Bournemouth.



A shot from the comedy, "Lady for Lunch", one of the films included in the programme.

Other shows, to be given during the period July 15th to September 15th, are listed below :

	Date of Show	Theatre	Time	Presented by	Tickets
PORT GLASGOW	Aug. 13, 14	Lithgow Club Cinema, Boundary Street	7.30 p.m.	The Lithgow Club	1/6, from the Clubmaster, Lithgow Club, Boundary St., Port Glasgow.
LEIGH	Aug. 14, 15	Leigh Church Institute, Henrietta St.	7.30 p.m.	Leigh and District Cine Socy.	2s., from E. Sourbutts, 71 Henrietta Street, Leigh, Lancs.
ABERDEEN	Aug. 21, 22	Aberdeen Music Hall, Union Street	7.30 p.m.	Aberdeen and District Amateur Cine Club	1s. 6d. from J. D. Thomson, 38 Camperdown Road, Aberdeen.
NEW BRIGHTON	Aug. 23, 24	St. James Church Hall, Victoria Road	8.00 p.m.	Wallasey Amateur Cine Club	2s. (children 1s.) from L. J. Da Forno, 21 Southcroft Road, Wallasey.
PLYMOUTH	Sept. 5	Swarthmore Hall, Swarthmore Settlement, Nutley Plain	7.00 p.m.	Plymouth Amateur Cine Soc.	1s. 6d. from Plymouth and Devonport Cine Service, 23 Union Street, Plymouth.
BRISTOL	Sept. 7	Grand Hotel, Broad Street	7.30 p.m.	Bristol Phoenix Cine Club	2s. from Fred G. Bryant, 60 Keys Avenue, Horfield, Bristol, 7.
WARRINGTON	Sept. 13	The Bell Hall, Orford Lane	7.30 p.m.	Warrington Cine Society	2s. from J. M. Langdale, 81 Whitefield Road, Stockton Heath, Warrington, Lancs.

WILL YOU AGREE WITH THESE OPINIONS ?

Sir,—The one advantage of being a non-starter in the Ten Best contest is that one can pass lofty and dispassionate judgment on the winners. Here follows my purely personal opinion of the 1950 crop.

It was a comedy year with *How to Catch a Burglar*, *Lady for Lunch* and *Go West, Young Man* heading the list in that order. There were signs here and there of more boldness and originality of approach than in previous years.

How to Catch a Burglar was not only the most successful film shown but the most successful amateur comedy I have seen. It is, of course, slight and derivative, being in the tradition of the Robert Benchley shorts, but it does no discredit to that tradition.

In his earlier film, *The Beginning*, Donald James gave us the promise of a talent for nimble-witted, inconsequential burlesque. He has now amply fulfilled it. My thanks to Fourfold for fostering him.

Lady for Lunch was full of freshness and fun. It also made excellent use of an uninhibited and naturally graceful player, reminding us how rare a virtue this is among amateurs. A series of brilliant shorthand notes for a film, rather than the film itself, it left me with a keen desire to see Charles Carson's next production.

J. Barton, I think, is apt to squander his tremendous ingenuity. Hence *Go West, Young Man* sags in places where the material is indifferent but the high spots are really high. In particular, the dance sequence, which murders several movie conventions, is delightful.

After the comedy, the attempts at poetry. *Farewell to Childhood*, with a tempting and almost too difficult theme, succeeds about 40%. It has the asset of a beautifully photogenic player and exploits her too seldom in close-up. Some of the incidents are imaginatively handled but more subjective camerawork would have helped at times, I thought. And the burning of the toys is really too crude and literal; it makes the ending flat.

Paradise Cove succeeds about 10%. Some individual shots stay in the mind but they seldom fuse. *Bobby*, *Our Robin*, certainly testifies to the producer's patience but proved too much for mine. A blind spot, perhaps.

Chick's Day, the film of the year, was for me the disappointment of the evening. I had expected great things of Enrico Coccozza. The fact that his film is pretentious I don't hold against him—unpretentiousness is a fairly negative virtue and the most commonplace one that an amateur can possess. The trouble is that it utterly fails to live up to its pretensions, that it is melodramatic, obvious and a crashing bore. Not for one second did any of the characters or situations carry conviction and their artificiality was emphasised by the well chosen, authentic backgrounds. Proving again that realism is something that must be created and can't just be picked up on any street corner.

Mr. Coccozza has chosen the method of rendering environment by an accumulation of 'significant detail'. But these details—the milk bottle on the table, the pulp magazines, the revived fag end—have been seen so often in pictures of low life that they have ceased to be significant. From the moment when Chick sits on the edge of the bed scratching himself (far too long) my spirits sank and they went on sinking. There is not a single touch of original observation to distinguish the drunken mother from all the other drunken mothers of melodrama. Humour is missing throughout.

The camerawork seems to be striving too hard for an effect of casualness. It is true that over-careful composition can be irksome but the studious avoidance of it is just as much an affectation. Likewise the advantages of cutting are deliberately thrown away in the scene in which Chick and his friend overpower the housewife, presumably to promote spontaneous action. But the hobbing and weaving in and out of frame that results is almost ludicrous.

There are some good ideas—the young men riding on the children's roundabouts for example. But they remain good in theory only. The scenes do not come to life on the screen. The stone is obviously planted in the wood, ready for Chick to crack his friend's head on it. And finally, why when the idea of using sound was abandoned, were the dialogue passages allowed to remain? Apart from loss of pace, one result is that the character of the cripple—and he did promise to be a real character at first—is never realised. One can only guess at his significance when he pops up again in the dream sequence.

I am sorry about all this. Perhaps I was expecting too much. But surely a film that is to be shown all over Britain as the best amateur production of the year and one that has tackled such an ambitious subject deserves to be judged by high standards.

TONY ROSE.

PARADISE COVE

Sir,—A holiday at the seaside has, for me, a magical, other worldly quality which *Paradise Cove* seems to reflect. And the reflections are broken and shifting like those on rippling water. The children, the rocks, the breakers, the sea birds . . . no continuous action but all flowing smoothly into one another and held together by the theme: an example of careful planning that deserves close study. The framework, I felt, could have been better contrived but the camerawork was near perfect.

LONDON, N.13.

RONALD V. PRIME.

A.C.W. INTERMEDIATE COMPETITION

This competition is for amateurs who do not normally enter for the national contests, have no connection in any way with professional films and have not won an award or commendation in any of the big competitions.

There are two classes: for films taken with a fixed focus 1/3.5 camera, and for films taken with any other sort of camera. Any length, any gauge, any subject. There will be an award of £5 for the best five films in each class.

We do not look for highly polished work, but we hope to find promise. We want to see films, however

unpretentious, as distinct from a haphazard, unplanned, unedited series of shots; and, of course, they must have a main title.

Ten Best entries are expected to reach an adequate standard technically, but Intermediate is primarily designed as a spur to craftsmanship, inviting you to take a little more trouble than you normally would with your hobby.

Entry forms will be available in due course, and each entrant will be provided with a copy of the judging sheet.

Closing date: Sept. 15th.

A.C.W. Cine Circles Get Under Way

AN INVITATION TO LONE WORKERS

The A.C.W. Cine Circles have got off to a comfortable, if modest, start. At the time of writing (over two weeks before publication) we have sufficient applications to make up 17 Circles of twelve members each. A far larger number of readers wrote us in support of the badge proposal—but this is the holiday season, and by the time you read this, Circle membership will certainly have grown, for applications continue to come in daily.

Almost every letter we have received about the Circles has been couched in warmly appreciative terms. We are confident that this scheme for putting lone workers in touch with each other will find an increasing number of supporters once it gets firmly established and the advantages of membership become apparent.

We have said that the response to date has been sufficient to get 17 Circles started, but in fact we announce below the formation of 39 Circles. We do this because 39 readers have indicated their willingness to act as Leaders, and it seemed to us that at this, the embryonic stage; it would be a great pity not to accept the offer of the services of the very people who are keenest to get the Circles going.

All of the 39 groups listed below, therefore, are incomplete and can accept members up to the limit of twelve per Circle. If you would like to join, will you please write direct to any one of the Leaders.

The core of each Circle is a notebook which the leader supplies and which is circulated to each member in turn. (Incidentally, a number of readers suggest that a loose leaf notebook would be best since some members will prefer to type their entries.) Contributions can be on any cine subject, of course: you might like to write something about the film you are working on and ask for ideas about it; you might circulate a treatment or script and ask for criticisms; you might ask fellow members if they can suggest where you can get various items of equipment; or you might just content yourself with a friendly letter.

When the notebooks go on their rounds for the first time we suggest that you paste in a photograph of yourself—and possibly of your family as well. In time members might perhaps strike up even closer friendships among those whose contributions most appeal to them, and eventually the loan of films might be arranged or a film circulated with the notebook and criticisms invited.

The leader sets out on the first page the names and addresses of members in the order in which they are to receive the book, so that each will know to whom he has to post it after he has read it and contributed to it. We have suggested that each member keeps the book for three days, but several readers feel this is too short a period and recommend that its circulation is so arranged that members have it in their possession from the period Friday to Monday.

8mm.

Circle

- 1 W. E. Osborne, 5 Nyanza Street, Plumstead Common, S.E.18.
- 2 Roger Wrenhurst, 14 Gladstone Street, S.E.1.
- 3 H. Orr, 20 Saltwell Avenue, Whitchurch, Bristol.
- 4 Philip Grosset, Rochfort, Uplands Road, Saltford, Bristol.
- 5 Frederick W. Lee, "Sans Souci", 52 Woodlands Road, Bexleyheath, Kent.
- 6 A. T. Gill, 1628 Gt. Cambridge Road, Enfield Middx.
- 7 Thomas J. Clack, 21 Merlin Crescent, Edgware, Middx.
- 8 Norman E. Hasluck, "Heathfield", 114 Cooks Lane, Marston Green, Warwickshire.

9.5mm.

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- 2 Geo. C. Hanney, 167 Ellerman Avenue, Twickenham.
- 3 R. Spiers, 4 Harrow Road, Clacton-on-Sea, Essex.
- 4 H. S. Rees, 57 Fraser Road, Greenford, Middx.
- 5 H. G. Wilson, 37 Mollinson Way, Stag Lane, Edgware, Middx.
- 6 A. W. Bradshaw, "Suncot", 18 Linden Way, Crescent Road, Shepperton, Middx.
- 7 J. Smith, School House, Lympne, Nr. Hythe, Kent.
- 8 Wm. H. Coombes, 18 Hope Road, Elmfield, Ryde, IOW.
- 9 C. A. Cardinall, 11 Richmond Gardens, Southampton.
- 10 Bernard H. Lee, Soleview, Easton Bavents Southwold, Suffolk.
- 11 W. Aspin, 475 Hanley Road, Smallthorne, Stoke-on-Trent, Staffs.
- 12 J. S. Cook, 19 Muspratt Road, Seaford, Liverpool.
- 13 Clive Wilson, Harlow Grange Farm, Harrogate, Yorkshire.
- 14 I. E. S. Jobling, 30 Peter's Drive, Humberstone, Leicester.
- 15 Phil Dacre, 32 Winchester Avenue, Leicester.
- 16 P. Ivor Edwards, 10 Grosvenor Street, Heaton Park, Manchester, Lancs.
- 17 R. Collin, 15 Atherley Grove, Chadderton, Nr. Oldham.
- 18 T. B. Sansom, 116 Brunton Gardens Edinburgh, 7.

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16mm.

- 1 E. W. Berth Jones, 42 Sedgeford Road, London, W.12.
- 2 C. P. Abbott, 111 Dormers Wells Lane, Southall, Middlesex.
- 3 Peter A. Pearse, 6 Toledo Road, Southend-on-Sea, Essex.
- 4 J. P. Howard, A.M.I.E.E., 126 Eastern Avenue, Shoreham-by-Sea, Sussex.
- 5 Geoffrey F. Campling, 15 Wellington Road, Norwich, Norfolk.
- 6 Denis Postlethwaite, 67 Francis Road, Edgbaston, Birmingham.

- 7 W. Evans, 109 Tansley Road, Kingstanding, Birmingham 23.
- 8 H. Geoffrey Round, A.R.I.B.A., "Harmony", Annandale Avenue, Worle, Weston-super-Mare.
- 9 A. Lee, Ridgeways, 36 Harborough Road North, Northampton.
- 10 F. A. Shaw, 67 Ludlow Road, Offerton, Stockport, Cheshire.
- 11 Robert W. Howie, "Thevenard," 4 Sorbie Road, Ardrossan, Ayrshire.
- 12 W. B. Cockburn, 49 Southbrae Drive, Glasgow, W.3.
- 13 Leslie W. Jennings, 6 Clarence Road, Newport, Isle of Wight.

News from the Societies

Reports for the September issue, on sale August 15th, should reach us not later than July 18th. Club production stills are always welcome and should preferably be half-plate glossy prints.

Albany P.F.U. (Hon. Sec.: G. M. Denman, 111 St. Leonards Road, Hove, Sussex). A Tribute to Richard Jefferies, Marionettes, Luna Park, Hour of Darkness and Albert's Treasure Box were screened at a recent show—the unit's contribution to the local Festival activities. Camerawork has begun on the 16mm. re-make of *The Girl Who Came Back*. Previously filmed on 9.5mm. reversal, this version is being made on negative stock.

Ashley F.U. (Hon. Sec.: John Daborn, 5 Ashley Drive, Walton-on-Thames, Surrey). Four 9.5mm. shorts have been completed this year and the fifth, *Drawings That Move*, is now being edited. This 200ft. documentary is based on an extract from the unit's animated film, *History of Walton* and deals with the whole process of cartoon work—from the original story-sketches to the full development of the characters.

Birmingham C.A.S. (Hon. Sec.: F. A. Inshaw, 8 Corrie Craft, Sheldon, Birmingham). During the summer season regular weekly meetings have been suspended but work continues on the 16mm. film for the Education Committee. Three short films are also being made by groups within the club. New members are welcome.

Birmingham Forward Films (Hon. Sec.: N. Phillips, 165 Groveley Lane, West Heath, Birmingham, 31). Filming for *Ordeal*? has now been completed but titles have still to be made. Good progress is being made with the current outdoor production. Plans for the forthcoming film are well under way. There are still some vacancies for new members.

Blackpool A.C.C. (Hon. Sec.: G. T. Purdy, 29 Tesmond Avenue, Blackpool). The current production is going ahead with so few snags that, the secretary writes: "we are beginning to wonder how long our good fortune will last." One of the "Villages of the Fylde" series, *St. Michaels* (250ft. b. & w.), has been completed and received its public premiere. *Poulton and Shippool* is being edited and camerawork has begun on *Great Eccleston*. Five cameos have now been finished and others are in the editing and scripting stages. In addition to club activities, members are hard at work on their individual entries for the annual competition. The Merryweather Cup will be awarded to the maker of the most outstanding film.

Boston F.S. Production Group (Hon. Sec.: James Clark, 146 Spilsby Road, Boston, Lincs.). To record local Festival activities this group has embarked on its first film. Rather than use the newsreel approach a brief script has been prepared which features an American tourist who, tiring of the turmoil of London, retires to a typical country town. His encounters with people in the locality provide the framework for the film. More than 1,500ft. of monochrome stock have been shot to date—the final S.O.F. version will run to about 850ft. One copy of the film is to be presented to the Corporation for preservation in the borough archives.

Bridlington P.S. Cine Group (Hon. Sec.: H. Freeman, Flat 4, 9 North Marine Drive, Bridlington, Yorks.). Nearly £24 was raised for the "Affray" fund as a result of the public film show held recently. Films in all gauges were shown during the annual exhibition of the parent society during the first week of June. *Pot Luck* has been chosen as the title for the secretary's film on crabbing. Press facilities were granted to the society for the Carnival Week held in late June. Membership still stands at 18 and new members, with or without apparatus, are welcome.

Bristol Phoenix C.C. (Hon. Sec.: G. Bryant, 60 Keys Avenue, Bristol, 7). Much careful preparation has gone into the script for *The Key Ring* and all foreseeable snags have been eliminated. *Speak No Evil* is now practically complete but titles have still to be shot. Recent activities included the demonstration of a sound-on-film camera and a visit to another Bristol club to hear a lecture by Mr. Elton on the direction of documentary films.

Cabot C.C. (Hon. Sec.: A. E. Lord, 29 Warden Road, Bedminster, Bristol, 3). This recently formed club now has fifteen members but there are still some vacancies. Work has begun on the first film—*Personal Column*.

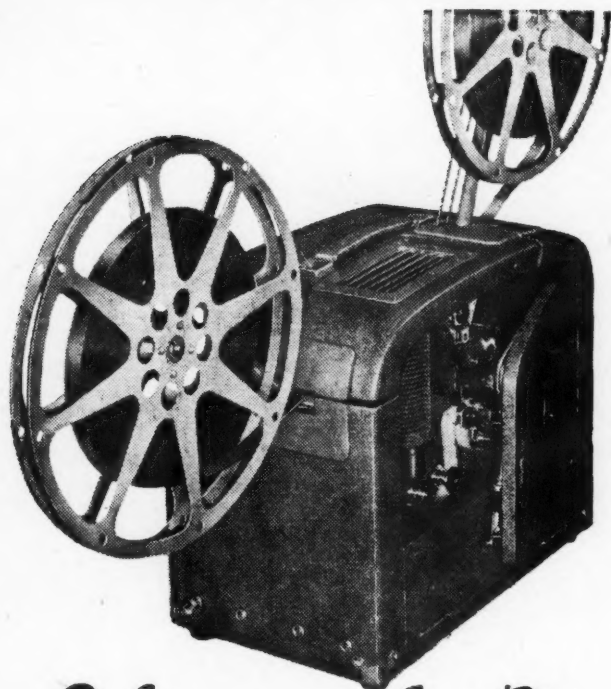
Cameo C.C. (Hon. Sec.: T. A. Siddons, 34 Mary Street, Harpurhey, Manchester, 9). The amalgamation of this club with the Northern Cine Society has been announced. Future meetings will be held at 7.30 p.m. on Wednesday evenings at the address given above. Preparations are in hand for the filming of the first production. New members are welcome.

Cardiff A.C.S. (Hon. Sec.: J. R. Griffith, 24 Woodland Road, Whitchurch, Glam.). At the annual garden party at Newton, Porthcawl, a presentation was made to the society's "god parents"—Mr. and Mrs. F. W. C. Hinchley—in appreciation of their many kindnesses. The 16mm. Kodachrome documentary about the City of Cardiff is now well under way and the 8mm. and 16mm. units are ready to start work on their versions of a seaside story—*Ice Cream Sunday*. Plans are now being made for the winter programme.

Centaur F.U. (Hon. Sec.: H. C. Francis, 41 Stanmore Road, Edgbaston, Birmingham, 16). Current activities include the holding of regular weekly meetings. Shows of silent classics, preceded by an introductory talk, alternate with meetings devoted to discussions and titling. Filming for the current production takes place at week-ends.

Christchurch Movie Club (Hon. Sec.: J. G. Simpson, 437 Manchester Street, Christchurch, New Zealand). With the publication of the twenty-first issue the club magazine now appears with a new cover design. The name has been changed from Christchurch Movie Makers to Christchurch Movie Club Magazine. With the conclusion of the Canterbury Centennial Celebrations, work has begun on the editing and arrangement of the many hundreds of feet of film shot by members during the past few months.

City Films K.S. (Hon. Sec.: E. R. Wilson, 10 Asline Road, Sheffield, 2). Highlight of recent activities has been the first Northern screening of the 1950 Ten Best Films in June. Actors and some technicians for *The Threat* have now been chosen and shooting will



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begin shortly. *Two Cooks and a Cabbage, We of the West Riding, Looking Through Glass and C.E.M.A.* were shown at a recent 16mm. documentary film show. *The Blue Light* has been booked for screening on July 19th. There are some vacancies for new members. **Eccles A.C.G.** (Hon. Sec.: Edward Higgins, 17 Basten Street, Higher Broughton, Manchester, 7). Camera shutter trouble has spoiled the first of the 16mm. group's production *A Policeman's Lot*. Members who participated in the N.F.A. summer film school have returned to talk of their experiences while visiting the Associated British Picture Corporation studios at Elstree. *The Informer* was shown at the film appreciation section's July meeting. New members are welcome. It is possible to join the appreciation section only if desired.

Edinburgh C.S. (Hon. Sec.: Wm. S. Dobson, 20 Barnshot Road, Edinburgh, 13). The syllabus for next season is now being prepared and society secretaries who would like a copy are invited to apply to the secretary. J. Boyle, 34 Carrick Knowe Terrace, Edinburgh, 12, has been appointed hon. programme secretary. An enthusiastic band of volunteers is now engaged in effecting further improvements to the society's premises at 23 Fettes Row.

Finchley A.C.S. (Hon. Sec.: G. D. W. Watts, 12 The Grange, Chandos Avenue, Whetstone, N.20). Finchley must be counted among the luckiest of clubs since, for the third year running, their annual summer outing on the Thames was held in glorious weather. Cine and still cameramen enjoyed a busman's holiday, shooting their material for a future club competition. "Practical" meetings are being held on alternate Fridays when members are invited to bring along items of equipment which need repair or modification or about which advice is required. Interesting 8mm. travel films are expected when members at present touring New Zealand and Lapland return.

Freelance F.U. (Hon. Sec.: P. Bosworth, 58 Cowper Gardens, Wallington, Surrey). After a four-month period of relative inactivity, the unit has got under way again with a series of lectures by a representative from Pathescope. A recruiting drive, taking the form of a filming session in the busiest part of Wallington on a Saturday afternoon, was the forerunner of a concerted effort to gain new members.

Glasgow C.C. (Hon. Sec.: W. B. Cockburn, 49 Southbrae Drive, Glasgow, W.3). Next season's programme is expected to include a series of meetings which will deal with film-making from script to screen. The production of a cameo by several groups, to gauge varying methods when different people tackle a similar subject, is also being considered. The secretary writes that it is hoped to subsidise the production of worthwhile films by members and groups within the club so that "nobody with a good idea will have to drop it because of lack of financial support".

Grosvenor F.P. (Hon. Sec.: R. Brinkworth, 19 Grosvenor Place, Bath). The dance hall sequences for *All That Glitters*—reported to have turned out "exceptionally well"—were made with the co-operation of a local jazz club. Eighteen members went 'on location' for two days recently to shoot the safari scenes for *White Goddess*. The secretary, writing to support the A.C.W. badge scheme, comments that members are unmoved by the price increase—"we have always maintained that A.C.W. is worth 2s. anyway, so we are still in pocket!"

Harrogate A.C.S. (Hon. Sec.: D. Johnson, 32 St. John's Road, Harrogate). A good-natured crowd of onlookers gathered in the Valley Gardens recently when the society were filming scenes for *The Tramp* (9.5mm.). A photographer and reporter from a local newspaper were present and, it is hoped, valuable publicity will result. A. Garland and S. Freeman screened a programme of 16mm. sound and silent films recently, using two De Brie projectors which they afterwards stripped, demonstrating the mechanism to members. A party of over 30 members has been to Leeds to visit a private cinema built by A. W. Wood.

High Wycombe F.S. (Hon. Sec.: D. W. Gravett, 8 High Street, High Wycombe, Bucks.). Described as "an essay in a macabre theme", the 16mm. one-reeler,

Nothing to Fear, is now nearing completion. At the request of the local Festival committee, a 16mm. sound film is to be made to record local Festival activities and give a portrait of the town "which will be of interest to the citizens living in 2051".

Hounslow P.S. Cine Section (Hon. Sec.: Geo. C. Hanney, 167 Ellerman Avenue, Twickenham). Dr. H. Mandiwall, F.R.P.S., F.I.B.P., talked on the subject of exposure at the third meeting specially devoted to beginners' problems. A day's outing at the riverside bungalow of the chairman was made the opportunity for practical demonstrations of filming by the section's more experienced members. A tape accompaniment has been recorded for R. Portch's film, *Every Convenience*, which is to be shown at the A.G.M. of the Middlesex County Photographic Association. A programme of films is being presented jointly with the cine section of the Southall P.S.

Hull & District A.C.S. (Hon. Sec.: C. Smith, 4 Victoria Square, Ella Street, Hull). Main attraction of the society's recent exhibition of cine equipment appeared to be the continuous showing of a member's 8mm. colour film. Back-projection was used and a "remarkable degree of brilliance" was obtained. Tape recording equipment was demonstrated and visitors queued to have their voices recorded and played back to them. Not only was early cine equipment on show but also a device known as "Clarke's Wheel of Life" which, invented in about 1823, was one of the forerunners of the cinema. At an informal meeting in Beverley Mr. Symmons screened two 35mm. films he had made some years ago. One of these, *The Man with the Notebook*, was reported to be "the best safety first film members had seen."

Isle of Man F.S. (Hon. Sec.: C. Nixon, 37a Nelson Street, Douglas, Isle of Man). Miss K. Lunniss of Fourfold, in Douglas on holiday, attended a meeting recently at which *Account Settled* and *Lake District Holiday* were shown. As a souvenir of her visit the chairman of the society presented Miss Lunniss with a tray he had made himself.

Isle of Wight A.C.S. (Hon. Sec.: L. W. Jennings, 6 Clarence Road, Newport, I.W.). The report presented at the A.G.M. showed that the past year has been the most successful since the formation of the society in 1945, the accounts disclosing an improved balance. In recognition of his services to the society, John Aldred, formerly of Ryde, was elected a life vice-president. F. G. Pritchard Flanders was elected president and H. F. Young chairman.

Johannesburg A.C.C. (Hon. Sec.: E. Daniels, P.O. Box 5132, Johannesburg, S.A.). The club has been asked to make a road safety film. At the June meeting *Natal Vacation* (8mm.) and *Clothes in the Make* (16mm.) were screened. These were preceded by a talk on creative table top photography.

Kingston C.C. (Hon. Sec.: Peter Etherington, 205 Surbiton Hill Park, Surbiton, Surrey). A programme of pre-war 16mm. amateur films was shown at a recent meeting: *Lae Militore* (1934) by A. J. Bromley and A. E. Pollard of the London Amateur Film Club; *By Whom* (1936) by the London A.F.C.; *By Whose Hand?* (1934) by F. G. S. Wise and the Finchley A.C.S.; *Zoology on Parade* (1935) and *That Holiday Feeling* (1934) by F. G. S. Wise, and *Idle Times* (1936) by A. J. Bromley and M. V. Morris. A member, Mr. Birch, rounded off a recent "gadget evening" with the screening of *Endurance* (Dunlop Rubber Co. library). New members are welcome.

Leicester & Leicestershire Cine Club (Hon. Sec.: R. Hill, 43 New Way Road, Leicester). Formerly the cine group of the Leicester and Leicestershire P.S., this club has now elected to become an independent unit. The first president is H. Litter and a programme secretary has been appointed. Plans are being made for the forthcoming season's programme. A demonstration of disc recording was held recently and Douglas Goodlad is to visit the club in the near future. **Leigh & District C.S.** (Hon. Sec.: E. C. Searbuts, 71 Henrietta Street, Leigh, Lancs.). A colour film dealing with Polaroid filters and the theory of light polarisation was shown recently. At a later meeting H. Southern lectured on exposures and discussed the use of exposure meters.

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The exhibits at the Kingston Cine Club's stand at a local hobbies exhibition were designed to show the progress of a film from script to screen (e.g., "The film is cut, each shot being placed in its compartment in the editing box" runs a notice linked by a tape to this accessory; and "The shots are spliced in the correct order"—splicer and rewind on show). A display of this kind is much more effective than the mere exhibition of apparatus, for practically everyone knows what a projector and cine camera look like, but few members of the general public have any idea of the mechanics of film making.

Liverpool A.P.A. Cine Group (Hon. Sec.: Dr. D. Coleman, 6 Heald Street, Garston, Liverpool, 19). The script for the documentary about Southport has been completed and locations and camera positions selected. Experimental shots have been made on 8mm. and, if they prove satisfactory, will be refilmed for use in the film. These experimental shots and a number of members' films were shown at a recent meeting. Plans are already being made for the presentation of the A.C.W. Ten Best in November. A printed, condensed version of the A.C.W. judges' comments is to be distributed with each ticket.

Manchester C.S. (Hon. Programme Sec.: J. B. Wilson, 35 Radlet Drive, Timperley, Cheshire). *River to Cross*, *Colour in Silk*, *Power on the Land* and *Strange Destiny* were the first films to be screened on the newly-acquired G.B. L516. *The Lost World*, with record accompaniment, was shown at a later meeting with *Romantic Mexico*, *Ice Carnival* and a member's 16mm. colour film of a holiday in Torquay.

Mansfield & District C.S. (Hon. Gen. Sec.: Tony Blythe, Robindown Lane, Mansfield, Notts.). Most of last month's meetings were taken up with lighting experiments in the club room and preparations for filming lantern slides of Old Mansfield to be used in conjunction with the exteriors taken last summer. The secretary's 16mm. colour documentary about Mansfield was shown and later handed to a director of the local travel bureau who will screen it during his tour of the American Mansfields.

Maidstone F.S. (Hon. Sec.: Aubrey Evans, 27 North Down Close, Maidstone). Lectures, discussions and the screening of amateur films and classics are scheduled for the fourth appreciation season which opens in September. The society will move to a new home, Hollingworth Hall, for main meetings. Discussions have been held with other Kent clubs (Erith, Ashford, Sevenoaks, Cranbrook) with a view to active liaison within the county. Members of the production group recently enjoyed visits to the Sevenoaks and Ashford societies. *Farewell to Alms* (8mm.) has now been completed. Further 8mm., and probable 9.5mm.,

productions are being considered. The society are planning to enter a tableau in Maidstone's Carnival street procession, but as they cannot observe an "1851 interest" rule hope to be able to satisfy the organisers with an Edwardian version of film-making. **Newcastle & District A.C.A.** (Hon. Sec.: George Cummin, 143 Baywater Road, Newcastle-on-Tyne, 2). Shooting of *Thirty Days Hath September* is now finished but for a few retakes. This film is in 9.5 and has taken just a month. The new motor-cycling film (16mm. S.O.F.) has been started and the Cancer Campaign film should be commenced in July. The Gang Show film has been dogged by sound on tape synchronisation trouble but is otherwise complete. This club wonders if other units have found ways (other than Soundmaster method) of overcoming the tendency of tape to run faster than film.

Norwich A.C.S. (Hon. Sec.: C. B. Davey, 5 Essex Street, Norwich). Work goes ahead on the full length colour film known at the moment as *The Delinquents*. Much interest has been aroused among the public by the taking of shots for this film in the city streets. A visit to the Constable country in the heart of Suffolk took place on July 8th.

Nottingham A.C.S. (Hon. Sec.: R. D. Brown, 96 St. Bartholomew's Road, Nottingham). Among films screened at the recent club night were *Marionettes*, *Albert's Treasure Box*, *Pearls*, *In the Can*, *Black Magic* and *Lowdown on Movies*. Monthly meetings are being held until September when it is planned to commence weekly ones.

Pinner F.S. (Hon. Sec.: Thos. A. Litkin, 97 Rickmansworth Road, Pinner, Middx.). Progress is very satisfactory; members' films are screened at weekly meetings and during the discussions that follow various points about lighting, exposure, set-up, etc., are debated.

Plymouth A.C.S. (Hon. Sec.: F. Hancock, 3 Laira Bridge Road, Plymouth). Meetings are now taking place at the Oddfellows' Hall, Crownhill, Plymouth. New members are invited. First 16mm. film, *A Case of Cases*, is nearing completion despite delays due to

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bad weather. The Society went to the South Devon Film Society's showing of the 1949 Ten Best. All look forward to their own presentation of the 1950 Ten Best in September.

St. Andrews F.U. (Dir.: A. A. Burrows, c/o 5 Demster Terrace, St. Andrews). Work has started on a 16mm. documentary describing the city, special attention being paid to the tourist and golf "industries". The production will finally use sound on film, dubbed from tape, and should run for 25 minutes. The amplifier for recording the sound prior to dubbing is based on a circuit published in *A.C.W.* The expenses are being met by the St. Andrews Film Society, to which the unit is affiliated.

Skegness Photographic and Cine Society (Hon. Sec.: G. C. Farmer, 226 Drummond Road, Skegness, Lincs.). Work has commenced on the 9.5mm. official film of the resort. Already shots have been taken of the opening of the Skegness Miniature Railway, the start of the R.A.C. Rally and the visit of the Australian Women's cricket team. The society has been encouraged in this project by the reception accorded shots of local scenes and people.

Southgate C.S. (Hon. Sec.: G. N. Wilkins, Laguna, 15 Abbots Hall Avenue, Old Southgate, N.14). This eight-weeks-old society has commenced work on two 9.5mm. scripts, *London of the Past* and *The Ghost of Moat Grange School*, and has already given a public film show of 9.5mm. library films.

Stafford C.G. (Pub. Sec.: Mrs. M. Laugier, 15 Walton Village, Walton-on-the-Hill, Stafford). Permanent headquarters are to be sought and practical demonstrations arranged. Two films are in production.

Stoke-on-Trent A.C.S. (Hon. Sec.: W. A. Cooper, 17 Eleanor Crescent, Newcastle, Staffs.). Indoor season was concluded with an informal dinner dance. Speech-making was limited to the president's review of the year's work. The beginning of June saw members at the Society's stand at the Newcastle-under-Lyme Leisure Time Exhibition.

Sutton Coldfield C.S. (Hon. Sec.: P. T. Startin, 141 Orphanage Road, Erdington, Birmingham, 24). Thomas Bently, the director and producer known for his work for M-G-M and the Associated British Picture Corporation, visited the club recently. Members voted his most interesting talk the outstanding event of the current season. A year of good progress was reported at the recent A.G.M. and although membership is now the highest in the history of the society, there are still vacancies for newcomers.

Triad F.U. (Hon. Sec.: Miss Barbara Whithouse, 62 Priory Road, West Bridgford, Nottingham). Completion is announced of a film tracing the river Derwent to its source. Shooting is expected to commence shortly on the activities of the Nottingham Sea Cadets.

Tae unit membership is now 30 and growing rapidly. **Victorian A.C.S.** (Hon. Sec.: B. A. Bennett, Box 1270L, G.P.O. Melbourne, Australia). The *A.C.W.* 1948 Ten Best were screened at a special public showing in aid of the Lord Mayor's Fund. At a later society meeting Melbourne 8 Movie Club presented a programme of club productions and members' films. Two Revere 90 projectors were used to screen a programme of outstanding films, including the award-winning *Reward for Valour*, by John Morrison. The printing and processing of 16mm. sound films formed the subject of a technical lecture.

Wanstead & Woodford C.G. (Hon. Sec.: W. E. Dodd, 43 Burnham Road, Chingford, E.4). Experiments have been made in filming from fast moving cars. Impression of speed was lost with one film; another demonstrated the advantage of a firmly held tripod. One of the most interesting of members' films recently screened, was a 16mm. record of the adoption parade of the Local Territorial Units. Other activities of these units will be filmed under the sponsorship of the Deputy Lieutenant's Committee. Continuing the series of interclub visits, a party attended a Fourfold Film Society's meeting, taking with them a selection of their own films. Technical aspects of film production were discussed during a "Brains Trust" evening. **Western Australian A.C.S.** (Hon. Sec.: 27 Linden Gardens, Floreat Park, Western Australia). The film production unit is to shoot one of the Oswell

Blakeston scripts and would like to exchange reports and ideas with other societies who have used these scenarios. Members recently saw the *A.C.W.* 1948 Ten Best and report that "West Australians were greatly impressed with the standard of the films".

West London F.U. (Hon. Sec.: A. F. Shave, 77a Adelaide Grove, Shepherd's Bush, London, W.12). Only about another 200ft. remains to be shot of the 16mm. film, *Little Men. Backwash*, a psychological drama, has been switched from 9.5mm. to 16mm., and awaits a script revision. It is possible, too, that the 'inter-planetary' film will be made on 16mm. in order that the largest possible audience may be reached.

Wimbledon C.G. (Hon. Sec.: Dorothy M. Sheppard, 35 Denmark Avenue, Wimbledon, S.W.19). Script conference has been held on the second road safety film which the club has been asked to make for the Wimbledon Corporation. The story will be based on the *Snow White and the Seven Dwarfs* fairy tale. Programme for 1951/2 will include invitation nights for other London clubs to visit Wimbledon. These proved most popular last year. *The Story of Time* was enthusiastically received at a recent show of publicity films. New members are welcome.

Windsor F.U. (Hon. Sec.: J. Robinson, 19 Alexandra Road, Windsor, Berks.). The script for the new film, *Repression*—shooting will commence in the autumn—is almost complete. It has a "psychological" slant; most of the shots are interior, and 16mm. monochrome will probably be used. There will be a sound on tape accompaniment. The new season will begin in the first week of September with a series of film appreciation evenings when a number of colour films will be screened. The unit has among its members Miss Geraldine McEwan, who is now appearing at the Duke of York's Theatre.

Wombwell and District F.S. (Hon. Sec.: Norman Sykes, 35 Roebuck Street, Wombwell, Yorks.). The drive for new members has been most successful; anyone wishing to join is advised to apply now as only 10 more can be accepted. The cine section has been asked to film a local school's presentation of *A Midsummer Night's Dream*.

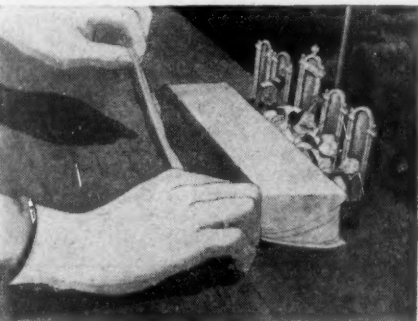
We regret having to hold over a number of reports owing to their late arrival. They should be in our hands not later than the date given on the first page of club news in each issue.

NEW CLUB

Swansea. Mr. D. Evans, Sunny Dale, Dynevor Road, Skewen, Glamorgan, South Wales, invites enquiries from readers in the Swansea area.

Back Numbers Wanted

The Royal Photographic Society ask if any reader can help them in completing their files of *A.C.W.* by supplying these issues (now out of print): 1942, No. 6; 1943, Nos. 9, 10, 12; 1944-46, Nos. 2, 3, 4, 5, 6, 8; 1948, No. 12. Will anyone caring to assist please write to the librarian, Mrs. B. G. Howard, R.P.S., 16 Princes Gate, Kensington, London, S.W.7.



"Gulliver's Travels" tops the list of forthcoming releases from the Ron Harris library.

Films for the Home Show

A selection of new and recent additions to the film libraries. Abbreviations used: M. minute; D. director; number in brackets thus: (2), indicates number of reels.

16mm. SOUND FEATURES

G.B. Film Library

- Good Time Girl.* 91m. D. David Macdonald. Jean Kent, Dennis Price, Flora Robson, Griffith Jones. Good direction, photography and acting in this drama of a young girl afflicted by wrongful accusation and bad companions.
- The Romantic Age.* 83m. D. Edmond T. Greville. Mai Zetterling, Hugh Williams, Petula Clark. Comedy. A pupil at a girl's finishing school vamps the new art master—with embarrassing results.
- Are You With It?* 90m. D. Jack Hively. Donald O'Connor, Olga San Juan. Efficiently made musical comedy with a fun-fair background.
- East of Java.* 88m. D. Bruce Humberstone. Macdonald Carey, Shelley Winters. Melodrama.
- Waterfront.* 89m. D. Michael Anderson. Robert Newton, Susan Shaw, Kathleen Harrison. Competent adaptation of the novel by John Brophy in which the leading character is a drunken ship's fireman who deserts his wife. Authentic atmosphere of the Liverpool of the depressed 'thirties.
- The Astonished Heart.* 88m. D. Terence Fisher and Antony Darnborough. Noel Coward, Celia Johnson, Margaret Leighton. Immaculately-produced film version of Noel Coward's play. Eternal triangle theme played out by a successful psychiatrist, his understanding wife and the gay other woman.
- For the Love of Mary.* 92m. D. Frederick de Cordova. Deanna Durbin, Don Taylor, Edmond O'Brien. Musical romance. U.S. President meddles in the private affairs of one of his telephonists.

City Across the River. 90m. D. Maxwell Shane. Stephen McNally, Sue England. Juvenile delinquency melodrama on 'slums breed crime' theme. Authentic locations.

Anna Karenina. 110m. D. Julien Duvivier. Vivien Leigh, Ralph Richardson, Kieron Moore. Admirable performance by Ralph Richardson as the punctiliously correct civil servant.

White Cradle Inn. 83m. D. Harold French. Madeleine Carroll, Ian Hunter, Michael Rennie. Brilliant mountain photography provides the high-lights in this drama about a worthless man who redeems himself by saving the life of a child at the expense of his own.

Children of Chance. 88m. D. Luigi Zampa. Manning Whiley, Patricia Malone. The local priest on the Island of Ischia founds a home for illegitimate children with funds provided by a girl black-marketeer. She has no knowledge of this and complications arise when she arrives to claim her fortune.

Ron Harris

It Happens Every Spring. 82m. D. Lloyd Bacon. Ray Milland, Jean Peters, Paul Douglas. Light-hearted comedy about a penniless professor who invents a wood-repellent baseball.

Father Was a Fullback. 79m. D. John M. Stahl. Fred MacMurray, Maureen O'Hara. The difficulties encountered by the coach of an unsuccessful football team are further aggravated by the domestic problems of his adolescent daughter.

Under My Skin. 85m. D. Jean Negulesco. John Garfield, Micheline Prele. Conventional race-track melodrama derived from a short story by Ernest Hemingway. Good performance by John Garfield.

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Zeiss, 500 watt, de luxe, as new	£45 0 0

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Robert Newton in a scene from "Waterfront" (G.B. Film Library)

The Sainted Sisters. 73m. Veronica Lake, Joan Caulfield, Barry Fitzgerald. Romantic comedy about the adventures of two beautiful blonde swindlers who change their views of life after taking refuge with a philosophical tombstone sculptor.

The Lost Weekend. 99m. D. Billy Wilder. Ray Milland, Jane Wyman. The story of a few days in the life of a dipsomaniac who, aided by a sympathetic fiancée, cures his craving. First class performances from the stars and outstanding direction.

Metro-Goldwyn-Mayer

Right Cross. 93m. D. John Sturges. June Allyson, Dick Powell, Ricardo Montalban, Lionel Barrymore. Boxing story about a champion who strives to keep on top.

Complete programme with *Can't Be Snookered*, 7m; *Crashing the Movies*, 8m.; and *Spreadin' the Jam*, 10m.

The Reformer and the Redhead. 90m. D. Norman Panama, Melvin Frank. June Allyson, Dick Powell, David Wayne. Romantic comedy. A zoo-keeper's daughter and a crusading lawyer go into small-town politics.

With *The Lonesome Mouse*, 8m.; *Sports Oddities*, 8m.; and *The Golden Hunch*, 10m.

Wigmore Films

The Good Humour Man. 80m. D. Lloyd Bacon. Jack Carson, Lola Albright, Jean Wallace. Amusing slap-stick comedy concerning the adventures of an ice-cream salesman who becomes involved in a murder.

Knock On Any Door. 100m. D. Nicholas Ray. Humphrey Bogart, John Derek, George Macready. Good, fast-moving murder trial drama. A lawyer, battling for his friend in the dock, blames society for his crimes. The life of the prisoner is told in a series of well-knit flash-backs.

The Great Manhunt. 90m. D. Gordon Douglas. Randolph Scott, George Macready, Louise Allbritton, John Ireland. The opening of Oklahoma Territory to settlers in 1889 forced many cowboys out of work. This is the story of some who, in desperation, organised themselves into a gang of bank and stage-coach robbers.

The Desperadoes. (Colour). 86m. D. Charles Vidor. Randolph Scott, Glenn Ford, Claire Trevor. Exciting western, lavishly produced and with a plausible plot. Impressive colour photography emphasises the background of the Utah country of the pioneering days.

16mm. SOUND SHORTS

G.B. Film Library

(G.B.I. Educational Films)

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Warner Bros.

The Gay Parisian; *Spanish Fiesta.* Colour films of the ballet. (Available on Sept. 3rd).

16mm. SILENT SHORTS

G.B. Film Library

(G.B.I. Educational Films)

Swimming. Part 1: *The Crawl.* (1). Part 2: *The Breast Stroke.* (1). Colour.

Metro-Goldwyn-Mayer

Some Aspects of the Mosquito. 4m. Kodachrome.

9.5mm. SOUND FEATURES

Pathescope

Little Men. (7). Kay Francis, Jack Oakie, Jimmy Lydon, George Bancroft. Adapted from the story by Louisa M. Alcott.

Desperate Cargo. (6). Ralph Byrd, Carol Hughes. Action melodrama with romantic angle.

Ghosts in the Night. (6). Bela Lugosi, East Side Kids. Comedy adventures of the East Side Kids in a haunted house.

Dangerous Lady. (6). June Storey, Neil Hamilton. A private detective and his attorney wife undertake the case of a woman charged with murder.

Spooks Run Wild. (6). Bela Lugosi, East Side Kids.

9.5mm. SOUND SHORTS

Pathescope

The Sleeping Beauty. (1). Fairy tale cartoon.

Demons of the Deep. (1). Documentary of undersea life.

Love on the Range. (1). George Pal puppetoon.

You Said a Hatful. (2). Charlie Chase comedy.

South Sea Sweethearts. (1). Puppet film.

Battle of the Centuries. (1). Insect warfare.

Shanty in Old Shanty Town; *Long and Short of It;*

You Are My Sunshine; *Little Broken Jug;* *It's*

Nothing New; *Let's Get Away From It All;* *Seven*

Years With the Wrong Woman. All one-reel musicals.

9.5mm. SILENT SHORTS

Pathescope

Sky Pirates. (1). Captain Kidding. (1). Cartoons.

It Happened One Day. (1). Scorning normal methods

of promotion, Charlie Chase rises from the position

of junior clerk to that of director in one day.

News Review of 1950. (1).

Sports Review of 1950. (1).

Here and There. (1). Novelties from different parts of the world.

NEW RON HARRIS RELEASES

Gulliver's Travels, the full-length feature cartoon, tops the list of forthcoming Paramount releases from the Ron Harris library. It will be available in colour and has a running time of 76 minutes. Incidentally, more than a million drawings and roughs were used during production, some 86,000 of which appear in the final film. Produced by Max Fleischer, the creator of Popeye and Betty Boop, *Gulliver's Travels* was directed by Dave Fleischer.

Bob Hope comedies include *Monsieur Beaucaire*, *Sorrowful Jones*, *The Great Lover* and another "Road" film—*Road to Rio*—in which he stars with Bing Crosby and Dorothy Lamour. Bing Crosby also appears with Barry Fitzgerald and Ann Blyth in *Top O' The Morning*. Twelve more features are also scheduled for release: *Wild Harvest* (Alan Ladd, Dorothy Lamour); *Rope of Sand* (Burt Lancaster, Paul Henreid, Claude Rains); *Chicago Deadline* (Alan Ladd, Donna Reed); *The Big Clock* (Ray Milland, Charles Laughton); *Affairs of Susan* (Joan Fontaine, George Brent); *The Great Gatsby* (Alan Ladd, Betty Field); *File on Thelma Jordan* (Barbara Stanwyck, Wendell Corey); *Night Has a Thousand Eyes* (Edward G. Robinson, Gail Russell); *Manhandled* (Dan Duryea, Dorothy Lamour); *Strange Love of Martha Ivers* (Barbara Stanwyck, Van Heflin, Elizabeth Scott); *The Great Victor Herbert* (Alan Jones, Mary Martin); and *The Lives of a Bengal Lancer* (Gary Cooper, Franchot Tone).

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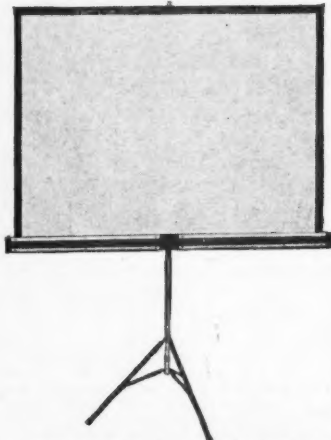
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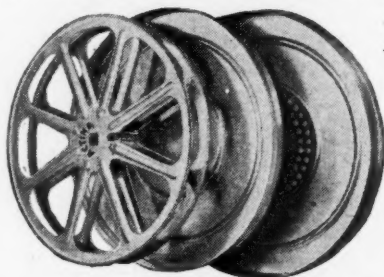
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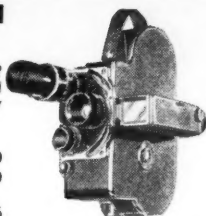
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